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THE
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OF
EURIPIDES,

WITH
NOTES,

FOR
THE USE OF COLLEGES IN THE UNITED STATES

By THEODORE D. WOOLSEY
PRESIDENT OF YALE COLLEGE.

NEW EDITION, REVISED.

HARTFORD:
HAMERSLEY & CO.

1872.

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GIFT OF

GEORGE ARTHUR PLIMPTON

JANUARY 25, 1924

TO PROFESSORS AND TUTORS OF GREEK AND OTHERS.

THE following works by President Woolsey of Yale College have, during the present year, been carefully examined by him, assisted by Prof. Packard, all desirable changes have been made, and a new set of references to Prof. Hadley's Greek Grammar, added:

ALCESTIS OF EURIPIDES, with notes, for the use of Colleges in the United States.

ANTIGONE OF SOPHOCLES, with notes, for the use of Colleges in the United States.

PROMETHEUS OF ÆSCHYLUS, with notes, for the use of Colleges in the United States.

ELECTRA OF SOPHOCLES, with notes, for the use of Colleges in the United States.

GORGIAS OF PLATO, with notes, for the use of Colleges in the United States.

September, 1869.

ENTERED according to Act of Congress, in the year 1869, by
HAMERSLEY AND COMPANY,
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VALUABLE BOOKS.

SOPHOCLES FIRST BOOK IN GREEK, for the use of beginners.

SOPHOCLES GREEK LESSONS, new edition, adapted to the revised edition of the Author's Greek Grammar.

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SOPHOCLES GREEK EXERCISES, with an English and Greek vocabulary.

SOPHOCLES GREEK GRAMMAR, for the use of learners, being the first edition of the Author's Grammar.

FELTON'S GREEK READER, containing selections in Prose and Poetry, with notes, a Lexicon and references to the Grammars of Profs. Sophocles, Hadley and Crosby.

P R E F A C E.

THE *Alcestis* has a high rank, both for style and subject, among the plays of Euripides. Its style places it in the class with the *Medea*, *Hippolytus*, and *Heraclidæ*, which were probably written before the other extant pieces of their author. Of these four plays, Elmsley says, in his notes on the argument of *Medea* (p. 69, ed. Oxf.): “Numeros habent severiores et puriores, a quorum ἀκριβεία absunt cæteræ omnes, aliæ quidem propius, ut *Hecuba*, aliæ vero longius, ut *Orestes*.” While in those tragedies of Euripides which are undoubtedly his later ones there may be discovered negligence of composition, want of simplicity, especially in choral parts, and a style very remote from the severity of Sophocles, the simplicity of the *Alcestis* must, I think, strike even the careless reader; and the lyric parts have an elegant sweetness about them, which can hardly be paralleled by those of any of his other dramas.

The *subject* of this play presents us with an uncommon example of self-devotion and of conjugal love, and recalls to the mind those words of St. Paul, fitted to awaken hallowed thoughts in every breast: “Peradventure for a good man some one would even dare to die.” “On the score of beautiful morality,” says A. W. von Schlegel, “there is none of the pieces of Euripides so deserving of praise as *Alcestis*. Her determination to die, and the farewell which

she takes of her husband and children, are represented with the most overpowering pathos." Others express similar opinions. Thus Racine, in the preface to his *Iphigénie*, speaks of the scene which opens at v. 244 as "merveilleuse." And George Buchanan has the following words in the preface to his metrical version of this play, addressed to Margaret, sister of Henry the Second, king of France: 'Est orationis genere leni et æquabili, et, quod Euripidis proprium est, suavi: parricidii vero et veneficii et reliquorum, quibus aliæ tragœdiæ plenæ sunt, scelerum nulla prorsus hic mentio, nullum omnino vestigium. Contra vero, conjugalis amoris, pietatis, humanitatis, et aliorum officiorum adeo plena sunt omnia, ut non verear hanc fabulam comparare cum libris eorum philosophorum, qui ex professo virtutis præcepta tradiderunt; ac nescio an etiam præferre debeam.'

The subject of *Alcestis*, however, is not highly tragic, and the way in which the poet has managed it renders it still less so. We may, indeed, conceive a wife, who sacrifices herself for her husband, to be placed amid the most powerful conflicts of feeling, and in situations of the deepest interest: but in the case of *Alcestis* there is no conflict; the situations awaken none but gentle and tender sentiments; and these sentiments are somewhat weakened in their depth by the knowledge, which is derived from the prologue, of the result. *Admetus* also, for whom she dies, is not an interesting character. Admit that the good of their children, and of the state, required that he should consent to her suffering in his place, — put yourself in the position of a Greek auditor, if you please, and admit most ungallantly that

εἰς ἀνὴρ κρείστων γυναικῶν μυρίων ὀρᾶν φάος, —

yet a man who, for whatever good reason, purchases life by the death of another person, is not one with whom we sym-

pathize; and we cannot help suspecting that he is glad to save himself even at such a price. Hence, when Admetus reproaches his father (v. 629, seq.) with a cowardly love of life, and he in his defence asserts the principle that every body must take care of himself,—sorry as is the figure which the old man cuts, we feel that there may be an *argumentum ad hominem* in his words, and that selfishness may be the animating spirit of the son also. We hesitate, therefore, to ascribe great depth to his sorrow for the loss of his wife, for he preferred that loss and its consequences to his own death. Nay, he persuaded her to die on his behalf.

If the subject falls necessarily below the level of higher tragedy, the management is still less conformable to that standard. This is shown in three principal parts of the piece.

1. The prologue, by informing us that Alcestis will be rescued from the grasp of Orcus, and how this will be effected, takes away the stimulus of curiosity; we know more of the future than the characters in the piece do, and thus enter but weakly into feelings which are soon to be displaced in their minds.

2. Hercules, the deliverer of Alcestis, must be brought into such a relation to the principal persons of the drama, as to furnish a motive for his undertaking a labor of that description. This the poet effects by bringing him to the house of Admetus at the very time of the funeral; by making him gather, obtusely enough, from the ambiguous words of Admetus, that a stranger was to be interred; and then, on the discovery of the truth, by exciting his compunction for his ill-timed revelry; so that he is led, as an atonement for his fault and a compensation for the self-denying hospitality of his friend, to undertake the combat with Orcus. Here, not to mention that a comic side of Hercules is turned outwards, there is nothing in the situations of the parties

which is tragic; nor in the motives — the kindness of Admetus towards a guest, and the regret of Hercules for his mistake — which is particularly lofty.

3. When Hercules has rescued Alcestis, she must be restored to her husband within the limits of the drama. The poet has effected this much more skilfully than if a messenger had narrated the affair; but the situations necessarily border on the comic. Hercules, in his turn keeping Admetus in ignorance of the truth, wishes to produce a pleasant surprise. The struggle in the mind of the latter against lodging the supposed stranger under the veil in the female apartments of his house, being founded on ignorance, must soon be succeeded by very different feelings, which are already, from the first, in the spectators' minds; who, therefore, rather enjoy his pain than suffer with him.

It may be said, in defence of the structure of this play that the comic can heighten by contrast the effect of the tragic.* This is true, but does not apply in the present case. The comic must not be so linked in with the tragic, that succeeding portions of the drama shall grow out of it. It heightens the effect of sorrow to give a glimpse, as Shakespeare has often done, of mirth and insensibility close by its side; but the mirth must not be the cause which determines the progress of the action. It must stand over against the tragic, and not mingle with it.

* Patin (*Études sur les Tragiques Grecs*, Paris, 1843, Tom. III.), in a highly laudatory critique upon *Alcestis*, quotes with commendation from Villemain an opinion of the purport mentioned in the text. In the same work may be found a sketch of the attempts of sundry French dramatic writers, and of Alfieri, to make the plot of *Alcestis* more tragic and better suited for the modern stage. The attempts, even of the celebrated Italian dramatist, seem to be abortive. Another recent writer, an earnest partisan of Euripides, Hartung, in his *Euripides Restitutus* (Hamburg, 1843), I. 216–234, gives a very favorable criticism of this drama

A passage in the second argument prefixed to this play, which was brought to light from a Vatican manuscript by William Dindorf, in his Oxford edition of 1834, seems to show that Euripides himself despaired of giving a thoroughly tragic color to the fable of Alcestis. We are there informed that the play occupied the fourth place in a tetralogy which was usually assigned to a satyric drama. It thus came after three tragedies, in which the stronger emotions had been excited, and brought into the place of agitation a quiet and satisfied feeling of joy. In this Euripides showed his good sense ; the subject being unfit for tragedy proper, and yet in part deeply pathetic, he did not seek to raise it up on stilts, and put it into a category where it did not belong. It is a drama of domestic love, full of sweetness, tenderness, and grace ; but has none of that moral depth, and world-wide application, which tragedy has when it is an interpreter of the relations of human ignorance or crime to Divine Providence.

The *time* when this drama was exhibited is ascertained by means of the new portion of the second argument, to which we have above referred. It is there said to have been performed when Glaucinus was archon at Athens ; and although neither the reading is correct where the Olympiad is named, nor the year of the Olympiad is given, there can be no doubt that the second year of Olymp. 85 was intended. In that year, Glaucides, as Diodorus calls him, or Glaucinus, as the Scholiast on Aristoph. Acharn. 67 must have read the name, was archon. It was but a short time before that the Antigone of Sophocles had been acted ; the Peloponnesian war began eight years afterwards, and Euripides was now about forty-one years old.

The *text* which was adopted by the present editor in his first edition (1833) closely followed that of W. Dindorf in his *Poetae Scenici Græci* (London and Leipzig, 1830).

In the successive revisions of the years 1837 and 1841, several changes were made, and others still more numerous may be found in the present edition. The text is now more nearly like Dindorf's in his Oxford edition of 1834, and like Witzschel's, who has used Dindorf's readings, than like any other. Yet it departs less frequently from the vulgar text, than that of the last-mentioned editor. Nothing has been said of the text in the notes to this edition, unless it seemed necessary for the purposes of interpretation and of exercising the judgment of young students. Teachers, who wish to decide upon the merits of the text here exhibited, will naturally consult Matthiæ's and Dindorf's collections of various readings.

The *notes*, too, and the exhibition of the metres, have been considerably altered in this fourth edition. Several errors have been corrected; a number of important notes have been inserted, and others are left out, as being superseded by the excellent helps which are now in the hands of American students. The notes are more copious than the comparative ease of the style demands; because in the editor's plan, since carried out, this play formed an introduction to the study of the Attic drama.

The editions of *Alcestis*, whether published by itself or with other pieces, which have been consulted, are chiefly the following: the Glasgow edition of the Works of Euripides (1821, containing the notes of Barnes, Musgrave, Markland, Monk, Kuinoel, etc.; Monk's special edition appeared in 1816); Wüstemann's (Leipzig, 1823, with Monk's and his own notes); Hermann's (Leipzig, 1824); Matthiæ's, in his edition of Euripides (Leipzig, 1813–1829); Dindorf's, of the text, already mentioned; Pflugk's, in the Gotha series (1834); Major's (London, 1838); and Witzschel's (Jena, 1845). To these may be added reviews of Dindorf's, Pflugk's, and Witzschel's editions in Jahn's *Jahrbücher* for the years 1836, 1837, and 1847, and of Monk's

in the London Quarterly for April, 1816. The editor has aimed to make due acknowledgments for whatever is not fairly the common property of scholars; but in a work of so small compass as the present, this is not always possible.

Yale College, New Haven.

ΕΥΡΥΠΙΔΟΥ ΑΛΚΗΣΤΙΣ.

ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΠΟΛΛΩΝ.

ΘΑΝΑΤΟΣ.

ΧΟΡΟΣ ΠΡΕΣΒΥΤΩΝ ΦΕΡΑΙΩΝ.

ΘΕΡΑΠΙΑΝΑ.

ΑΛΚΗΣΤΙΣ.

ΘΕΡΑΠΩΝ.

ΑΔΜΗΤΟΣ.

ΕΤΜΗΛΟΣ.

ΗΡΑΚΛΗΣ.

ΦΕΡΗΣ.

ΥΠΟΘΕΣΙΣ.

Ἀπόλλων ῥιήσατο παρὰ τῶν Μοιρῶν ὅπως ὁ Ἄδμητος τελευτᾶν μέλλων παράσχη τινὰ τὸν ὑπὲρ ἑαυτοῦ ἐκόντα τεθνηζόμενον, ἵνα ἴσον τῷ προτέρῳ χρόνον ζήσῃ. καὶ δὴ Ἀλκηστis ἡ γυνὴ τοῦ Ἀδμήτου ἐπέδωκεν ἑαυτὴν, οὐδετέρου τῶν γονέων θελήσαντος ὑπὲρ τοῦ παιδὸς ἀποθανεῖν. μετ' οὐ πολὺ δὲ ταύτης τῆς συμφορᾶς γενομένης Ἡρακλῆς παραγενόμενος καὶ μαθὼν παρὰ τινος θεράποντος τὰ περὶ τὴν Ἀλκηστιν, ἐπορεύθη ἐπὶ τὸν τάφον, καὶ τὸν Θάνατον ἀποσιῆσαι ποιήσας ἐσθῆτι καλύπτει τὴν γυναῖκα. τὸν δὲ Ἀδμητον ἡξίου λαβόντα αὐτὴν τηρεῖν· εἰληφέναι γὰρ αὐτὴν πάλης ἄθλον ἔλεγε. μὴ βουλομένου δὲ ἐκείνου, ἀποκαλύψας ἔδειξεν ἦν ἐπένθει.

ΑΛΛΩΣ.

Ἀλκηστis ἡ Πελίου θυγάτηρ ὑπομείνασα ὑπὲρ τοῦ ἰδίου ἀνδρὸς τελευτῆσαι Ἡρακλέους ἐπιδημήσαντος ἐν τῇ Θετταλίᾳ διασώζεται, βιασαμένου τοῦς, χθονίους θεοὺς καὶ ἀφελομένου τὴν γυναῖκα. (παρ' οὐδετέρῳ κτεταί ἡ μυθοποιία) τὸ δράμα ἐποιήθη 16.5 ἐδιδάχθη ἐπὶ Ἰλαυκίνου ἄρχοντος πρὸς 56. πρῶτος ἦν Σοφοκλῆς, δεύτερος Εὐριπίδης Κρήσσαις, Ἀλκμαίῳ τῷ διὰ Ψωφίδος, Τηλέφῳ, Ἀλκήστιδι. τὸ δὲ δράμα κωμικωτέραν ἔχει τὴν κατασκευὴν. ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Φεραῖς μιᾷ πόλει τῆς Θετταλίας· ὁ δὲ χορὸς συνέστηκεν ἐκ τινων πρεσβυτῶν ἐντοπίων, οἳ καὶ παραγίνονται συμπαθήσοντες ταῖς Ἀλκήστιδος συμφοραῖς. προλογίζει δὲ Ἀπόλλων. εἰσὶ δὲ χορηγοί. τὸ δὲ δράμα ἐστὶ σατυρικώτερον, ὅτι εἰς χαρὰν καὶ ἡδονὴν καταστρέφει. παρὰ τοῖς τραγικοῖς ἐκβάλλεται (ὡς ἀνοίκεια) τῆς τραγικῆς ποιήσεως ὅ τε Ὀρέστης καὶ ἡ Ἀλκηστis, ὡς ἐκ συμφορᾶς μὲν ἀρχόμενα, εἰτ' εὐδαιμονίαν δὲ καὶ χαρὰν καταλήξαντα. ἔστι δὲ μᾶλλον κωμῳδίας ἐχόμενα.

Α Λ Κ Η Σ Τ Ι Σ .

ΑΠΟΛΛΩΝ.

ὦ δῶματ' Ἀδμήτει', ἐν οἷς ἔτλην ἐγὼ
θῆσαν τράπεζαν αἰνέσαι, θεός περ ὦν.
Ζεὺς γὰρ κατακτὰς παῖδα τὸν ἐμὸν αἵτιος
Ἀσκληπιὸν, στέρνοισιν ἐμβαλὼν φλόγα·
οὗ δὲ χολωθεὶς τέκτονας δίου πυρὸς
κτείνω Κύκλωπας· καί με θῆτεύειν πατὴρ
θνητῶ παρ' ἀνδρὶ τῶνδ' ἄποιν' ἠνάγκασεν.
ἔλθων δὲ γαῖαν τήνδ' ἐβουφόρβουν ξένῳ,
καὶ τόνδ' ἔσωζον σῆκον ἐς τόδ' ἡμέρας.
ὀσίου γὰρ ἀνδρὸς ὀσιος ὦν ἐτύγχανον,
παιδὸς Φέρητος, ὃν θανεῖν ἐρῶσάμην,
Μοίρας δολώσας· ἦνεσαν δέ μοι θεαὶ
Ἀδμητον Ἀιδην τὸν παραυτίκ' ἐκφυγεῖν,
ἄλλον διαλλάξαντα τοῖς κάτω νεκρόν.
πάντας δ' ἐλέγξας καὶ διεξελθὼν φίλους,
πατέρα γεραιάν θ' ἢ σφ' ἔτικτε μητέρα,
οὐχ εὖρε πλὴν γυναικὸς ἣτις ἠθέλε
θανεῖν πρὸ κείνου μηδ' ἔτ' εἰσορᾶν φάος·
ἦ νῦν κατ' οἴκους ἐν χεροῖν βαστάζεται
ψυχορῶραγουσα· τῇδε γάρ σφ' ἐν ἡμέρᾳ
θανεῖν πέπρωται καὶ μεταστῆναι βίου.
ἐγὼ δὲ, μὴ μίασμά μ' ἐν δόμοις κίχη,
λείπω μελάθρων τῶνδε φιλτάτην στέγην.

ἤδη δὲ τόνδε Θάνατον εἰσορῶ πέλας,
 ἱερῇ θανόντων, ὅς νιν εἰς Ἀιδου δόμους
 μέλλει κατὰξιν· συμμέτρως δ' ἀφίκετο
 φρουρῶν τόδ' ἡμαρ, ᾧ θανεῖν αὐτὴν χρεών. *πεν. αὐτ.*

ΘΑΝΑΤΟΣ.

ᾶ ᾶ ᾶ ᾶ.

τί σὺ πρὸς μελάθροισι; τί σὺ τῇδε πολεῖς,
 Φοῖβ'; ἀδίκεις αὖ τιμὰς ἐνέρων
 ἀφοριζόμενος καὶ καταπαύων.
 οὐκ ἤρκεσέ σοι μόρον Ἀδμήτου
 διακωλῦσαι, Μοίρας δολίῳ
 σφήλαντι τέχνῃ; νῦν δ' ἐπὶ τῇδ' αὖ
 χέρα τοξήρῃ φρουρεῖς ὀπλίσας,
 ἢ τόδ' ὑπέστη πόσιν ἐκλύσας
 αὐτὴ προθανεῖν Πελίου παῖς.

ΑΠΟΛΛΩΝ.

θάρσει· δίκην τοι καὶ λόγους κεδνοὺς ἔχω.

ΘΑΝΑΤΟΣ.

τί δῆτα τόξων ἔργον, εἰ δίκην ἔχεις;

ΑΠΟΛΛΩΝ.

σύννηθες αἰεὶ ταῦτα βασιάζειν ἐμοί.

ΘΑΝΑΤΟΣ.

καὶ τοῖσδέ γ' οἴκοις ἐκδίκως προσωφελεῖν.

ΑΠΟΛΛΩΝ.

φίλου γὰρ ἀνδρὸς συμφοραῖς βαρύνομαι.

ΘΑΝΑΤΟΣ.

καὶ νοσφιεῖς με τοῦδε δευτέρου νεκροῦ;

ΑΠΟΛΛΩΝ.

ἀλλ' οὐδ' ἐκεῖνον πρὸς βίαν σ' ἀφειλόμην.

ΘΑΝΑΤΟΣ.

πῶς οὖν ὑπὲρ γῆς ἐστι κοῦ χθονὸς κάτω;

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ΑΠΟΛΛΩΝ.

δάμαρτ' ἀμείψας, ἦν σὺ νῦν ἦκεις μέτα.

ΘΑΝΑΤΟΣ.

καὶ πάξομαί γε νερτέραν ὑπὸ χθόνα.

ΑΠΟΛΛΩΝ.

λαβὼν ἴθ'· οὐ γὰρ οἶδ' ἂν εἰ πείσαιμί σε —

ΘΑΝΑΤΟΣ.

κτείνειν ὃν ἂν χρῇ; τοῦτο γὰρ τετάγμεθα.

ΑΠΟΛΛΩΝ.

οὐκ, ἀλλὰ τοῖς μέλλουσι θάνατον ἐμβαλεῖν.

50

ΘΑΝΑΤΟΣ.

ἔχω λόγον δὴ καὶ προθυμίαν σέθεν.

ΑΠΟΛΛΩΝ.

ἔστ' οὖν ὅπως "Αλκηστis ἐς γῆρας μόλοι;

ΘΑΝΑΤΟΣ.

οὐκ ἔστι· τιμαῖς καὶ τέρπεσθαι δόκει.

ΑΠΟΛΛΩΝ.

οὗτοι πλέον γ' ἂν ἢ μίαν ψυχὴν λάβοις.

ΘΑΝΑΤΟΣ.

νέων φθινόντων μεῖζον ἄρτυμαι γέρας.

55

ΑΠΟΛΛΩΝ.

καὶ γὰρ ὅληται, πλουσίως ταφῆσεται.

ΘΑΝΑΤΟΣ.

+ πρὸς τῶν ἐχόντων, Φοῖβε, τὸν νόμον τίθης.

ΑΠΟΛΛΩΝ.

πῶς εἶπας; ἀλλ' ἢ καὶ σοφὸς λέληθας ὦν;

ΘΑΝΑΤΟΣ.

ὠνοῖντ' ἂν οἷς πάρεστι γηραιοὺς θανεῖν.

ΑΠΟΛΛΩΝ.

οὐκ οὐν δοκεῖ σοι τήνδε μοι δοῦναι χάριν;

60

ΘΑΝΑΤΟΣ.

οὐ δῆτ'· ἐπίστασαι δὲ τοὺς ἐμοὺς τρόπους.

ΑΠΟΛΛΩΝ.

ἐχθρούς γε θνητοῖς καὶ θεοῖς στυγουμενούς.

ΘΑΝΑΤΟΣ.

οὐκ ἂν δύναιο πάντ' ἔχειν ἅ μὴ σε δεῖ.

ΑΠΟΛΛΩΝ.

ἢ μὴν σὺ παύσει καίπερ ὤμους ὧν ἄγαν ·

τοῖος Φέρητος εἴσι πρὸς δόμους ἀνὴρ, 65

Εὐρυσθέως πέμπαντος ἱππειον μέτα

ὄχημα Θρήκης ἐκ τόπων δυσχειμέρων,

ὃς δὴ ξενωθείς τοῖσδ' ἐν Ἀδμήτου δόμοις

βία γυναῖκα τήνδε σ' ἐξαιρήσεται ·

κοῦθ' ἢ παρ' ἡμῶν σοι γενήσεται χάρις 70

δράσεις θ' ὁμοίως ταῦτ', ἀπεχθήσει τ' ἐμοί.

ΘΑΝΑΤΟΣ.

(πόλλ' ἂν σὺ λέξας οὐδὲν ἂν πλέον λάβοις ·)

ἢ δ' οὖν γυνὴν κάτεισιν εἰς Αἰδου δόμους.

στείχω δ' ἐπ' αὐτήν, ὥς κατάρξωμαι ξίφει ·

ἱερὸς γὰρ οὗτος τῶν κατὰ χθονὸς θεῶν 75

οἷου τόδ' ἔγχος κρατὸς ἀγνίσῃ τρίχα.

ΗΜΙΧΟΡΙΟΝ.

τί ποθ' ἡσυχία πρόσθε μελάθρων ;

τί σεσίγηται δόμος Ἀδμήτου ;

ΗΜΙΧΟΡΙΟΝ.

ἀλλ' οὐδὲ φίλων πέλας οὐδεῖς,

ὅστις ἂν εἴποι πότερον φθιμένην 80

βασίλειαν χρὴ πενθεῖν, ἢ ζῶσ'

ἔτι φῶς λεύσσει Πελίου παῖς

Ἀλκηστις, ἐμοὶ πᾶσί τ' ἀρίστη

δόξασα γυνή

(πόσιν εἰς αὐτῆς γεγενῆσθαι.) 85

ΗΜΙΧΟΡΙΟΝ.

κλύει τις ἢ στεναγμὸν ἢ

χερῶν κτύπον κατὰ στέγας
ἢ γόον ὥς πεπραγμένων ;
οὐ μὰν οὐδέ τις ἀμφιπόλων
στατίζεται ἀμφὶ πύλας.
εἰ γὰρ μετακύμιος ἄτας,
ὦ Παιᾶν, φανείης.)

90

ΗΜΙΧΟΡΙΟΝ.

οὐ τὰν φθιμένας γ' ἐσιώπων.

ΗΜΙΧΟΡΙΟΝ.

οὐ γὰρ δὴ φροῦδός γ' ἐξ οἴκων.

ΗΜΙΧΟΡΙΟΝ.

πόθεν ; οὐκ αὐχῶ. τί σε θαρσύνει ;

95

ΗΜΙΧΟΡΙΟΝ.

πῶς ἂν ἔρημον τάφον Ἀδμητος
κεδνῆς ἂν ἔπραξε γυναικός ;

ΗΜΙΧΟΡΙΟΝ.

πυλῶν πάροιθε δ' οὐχ ὄρῶ
πηγαῖον ὥς νομίζεται
χέρνιβ' ἐπὶ φθιτῶν πύλαις,
χαίτα τ' οὐτίς ἐπὶ προθύροις
τομαῖος, ἃ δὴ νεκύων

100

πένθει πιτνεῖ, οὐδὲ νεολαία
δουπεῖ χεῖρ γυναικῶν.

ΗΜΙΧΟΡΙΟΝ.

καὶ μὴν τόδε κύριον ἦμαρ —

105

ΗΜΙΧΟΡΙΟΝ.

τί τόδ' αὐδᾶς ;

ΗΜΙΧΟΡΙΟΝ.

ὦ χρὴ σφε μολεῖν κατὰ γαίας.

ΗΜΙΧΟΡΙΟΝ.

ἔθιγες ψυχᾶς, ἔθιγες δὲ φρενῶν.

ΗΜΙΧΟΡΟΝ.

χρὴ τῶν ἀγαθῶν διακναιομένων

πενθεῖν ὅστις

χρησιτὸς ἀπ' ἀρχῆς νενόμισται.

ΧΟΡΟΣ.

ἀλλ' οὐδὲ ναυκληρίαν

ἔσθ' ὅποι τις αἶας

στείλας ἢ Λυκίας

εἴτ' ἐπὶ τὰς ἀνύδρους

Ἀμμωνίδας ἔδρας

δυστάνου παραλύσαι

ψυχάν· μόρος γὰρ ἀπότομος

πλάθει· θεῶν δ' ἐπ' ἐσχάραις

οὐκ ἔχω ἐπὶ τίνα

μηλοθύταν πορευθῶ.

μόνος δ' ἄν, εἰ φῶς τόδ' ἦν

ὄμμασιν δεδορκῶς

Φοίβου παῖς, προλιποῦσ'

ἦλθεν ἔδρας σκοτίους

Ἄϊδά τε πυλῶνας·

δμαθέντας γὰρ ἀνίστη,

πρὶν αὐτὸν εἴλε διόβολον

πλάκτρον πυρὸς κεραυνίου.

νῦν δὲ τίν' ἔτι βίου

ἐλπίδα προσδέχωμαι;

πάντα γὰρ ἤδη τετέλεσται

βασιλεῦσιν,

πάντων δὲ θεῶν ἐπὶ βωμοῖς

αἰμόρραντοι θυσίαι πλήρεις,

οὐδ' ἔστι κακῶν ἄκος οὐδέν.

ἀλλ' ἤδ' ὀπαδῶν ἐκ δόμων τις ἔρχεται
 δακρυρροοῦσα· τίνα τύχην ἀκούσομαι;
 πενθεῖν μὲν, εἴ τι δεσπότηισι τυγχάνει,
 συγγνωστόν· εἰ δ' ἔτ' ἐστὶν ἔμψυχος γυνή
 εἴτ' οὖν ὄλωλεν εἰδέναι βουλοίμεθ' ἄν.

140

ΘΕΡΑΠΑΙΝΑ.

καὶ ζῶσαν εἰπεῖν καὶ θανοῦσαν ἔστι σοι.

ΧΟΡΟΣ.

καὶ πῶς ἂν αὐτὸς κατάνοι τε καὶ βλέποι;

ΘΕΡΑΠΑΙΝΑ.

ἤδη προνωπῆς ἐστὶ καὶ ψυχοῖδαγεῖ.

ΧΟΡΟΣ.

ὦ τλήμον, οἷας οἶος ὦν ἁμαρτάνεις.

ΘΕΡΑΠΑΙΝΑ.

οὐπω τόδ' οἶδε δεσπότης, πρὶν ἂν πάθῃ.

145

ΧΟΡΟΣ.

ἐλπίς μὲν οὐκέτ' ἐστὶ σῶζεσθαι βίον;

ΘΕΡΑΠΑΙΝΑ.

πεπρωμένη γὰρ ἡμέρα βιάζεται.

ΧΟΡΟΣ.

οὐκουν ἐπ' αὐτῇ πράσσεται τὰ πρόσφορα;

ΘΕΡΑΠΑΙΝΑ.

* κόσμος γ' ἔτοιμος, ὃ σφε συνθάψει πόσις.

ΧΟΡΟΣ.

ἴστω νυν εὐκλεῆς γε κατθανουμένη
 γυνή τ' ἀρίστη τῶν ὑφ' ἡλίῳ μακρῷ.

150

ΘΕΡΑΠΑΙΝΑ.

πῶς δ' οὐκ ἀρίστη; τίς δ' ἐναντιώσεται;
 τί χρὴ γενέσθαι τὴν ὑπερβεβλημένην
 γυναῖκα; πῶς δ' ἂν μᾶλλον ἐνδείξαιτό τις
 πόσιν προτιμῶς ἢ θέλουσ' ὑπερθανεῖν;
 καὶ ταῦτα μὲν δὴ πᾶς ἐπίσταται πόλις.

155

ἃ δ' ἐν δόμοις ἔδρασε θαυμάσει κλύων.
 ἐπεὶ γὰρ ἦσθεθ' ἡμέραν τὴν κυρίαν
 ἤκουσαν, ὕδασι ποταμίοις λευκὸν χροῶ
 ἐλούσατ', ἐκ δ' ἐλουῖσα κεδρίνων δόμων 160
 ἐσθῆτα κόσμον τ' εὐπρεπῶς ἡσκήσατο,
 καὶ σιᾶσα πρόσθεν ἐστίας κατηύξατο.
 Δέσποιν', — ἐγὼ γὰρ ἔρχομαι κατὰ χθονὸς, —
 πανίστατόν σε προσπινοῦς' αἰτήσομαι,
 τέκν' ὀρφανέῃσαι τὰμὰ, καὶ τῷ μὲν φίλην 165
 σύζευξον ἄλοχον, τῇ δὲ γενναῖον πόσιν.
 μηδ' ὥσπερ αὐτῶν ἢ τεκοῦς' ἀπόλλυμαι
 θανεῖν ἁώρους παῖδας, ἀλλ' εὐδαίμονας
 ἐν γῇ πατρῴᾳ τερπνὸν ἐκπλήσαι βίον. —
 πάντας δὲ βωμοὺς οἱ κατ' Ἀδμήτου δόμους 170
 προσῆλθε καῖξέστεψε καὶ προσηύξατο,
 πτόρθων ἀποσχίζουσα μυρσίνης φόβην,
 ἄκλαυστος, ἀστένακτος, οὐδὲ τοῦ πῖόνος
 κακὸν μεθίστη χρωτὸς εὐειδῇ φύσιν.
 καῖπειτα θάλαμον ἐσπεσοῦσα καὶ λέχος, 175
 ἐνταῦθα δὴ ὀδύρυσσε καὶ λέγει τάδε,
 ὦ λέκτρον, ἔνθα παρθένοι' ἔλυσ' ἐγὼ
 κορεύματ' ἐκ τοῦδ' ἀνδρὸς, οὗ θνήσκω πέρρι,
 χαῖρ' · οὐ γὰρ ἐχθαίρω σ'. ἀπώλεσας δέ με 180
 μόνην · προδοῦναι γάρ σ' ὀκνοῦσα καὶ πόσιν
 θνήσκω. σὲ δ' ἄλλη τις γυνὴ κεκτήσεται,
 σώφρων μὲν οὐκ ἂν μᾶλλον, εὐτυχὴς δ' ἴσως. —
 κυνεῖ δὲ προσπινοῦσα, πᾶν δὲ δέμνιον
 ὀφθαλμοτέγκτω δεύεται πλημμυρίδι.
 ἐπεὶ δὲ πολλῶν δακρύων εἶχεν κόρον, 185
 στείχει προνωπῆς ἐκπεσοῦσα δεμνίων,

καὶ πολλὰ θάλαμον ἐξιοῦσ' ἐπεσιράφη,
 κᾶρῥιψεν αὐτὴν αὖθις ἐς κοίτην πάλιν.
 παῖδες δὲ πέπλων μητρὸς ἐξηρτημένοι
 ἔκλαιον ἢ δὲ λαμβάνουσ' ἐς ἀγκάλας 190
 ἡσπάζετ' ἄλλοτ' ἄλλον, ὥς θανουμένη.
 πάντες δ' ἔκλαιον οἰκέται κατὰ στέγας
 δέσποιναν οἰκτείροντες. ἢ δὲ δεξιὰν
 προὔτειν' ἐκάστω, κοῦτις ἦν οὕτω κακὸς
 ὃν οὐ προσεῖπε καὶ προσεῖρήθη πάλιν. 195
 τοιαῦτ' ἐν οἴκοις ἐστὶν Ἀδμήτου κακά.
 καὶ κατθανών τ' ἄν ὦλετ', ἐκφυγὼν δ' ἔχει
 τοσοῦτον ἄλγος, οὐ ποτ' οὐ λελήσεται.

ΧΟΡΟΣ.

ἢ που στενάζει τοισίδ' Ἀδμητος κακοῖς,
 ἐσθλῆς γυναικὸς εἰ στερηθῆναί σφε χρή · 200

ΘΕΡΑΠΙΑΙΝΑ.

κλαίει γ', ἄκοιτιν ἐν χεροῖν φίλην ἔχων,
 καὶ μὴ προδοῦναι λίσσεται, τὰμήχανα
 ζητῶν † φθίνει γὰρ καὶ μαραίνεται νόσῳ
 παρειμένη δὴ, χεῖρὸς ἄθλιον βάρος. †

ὅμως δὲ καίπερ σμικρὸν ἐμπνέουσ' ἔτι 205
 βλέψαι πρὸς αὐγὰς βούλεται τὰς ἡλίου.

[ὥς οὐ ποτ' αὖθις, ἀλλὰ νῦν πανύστατον
 ἀκτῖνα κύκλον θ' ἡλίου προσόψεται.]

ἀλλ' εἶμι καὶ σὴν ἀγγελῶ παρουσίαν ·
 οὐ γάρ τι πάντες εὖ φρονοῦσι κοιράνοισ, 210
 ὥστ' ἐν κακοῖσιν εὐμενεῖς παρεστάναι.
 σὺ δ' εἶ παλαιὸς δεσπότης ἐμοῖς φίλος.

ΗΜΙΧΟΡΙΟΝ.

ἰὼ Ζεῦ, τίς ἂν πᾶ πόρος κακῶν
 γένοιτο/καὶ λύσις τύχης ἧ πάρεστι κοιράνοισ ;

ΗΜΙΧΟΡΙΟΝ.

ἔξεισί τις ; ἢ τέμῳ τρίχα, 215
καὶ μέλανα στολμιὸν πέπλων ἀμφιβαλώμεθ' ἤδη ;

ΗΜΙΧΟΡΙΟΝ.

δῆλα μὲν, φίλοι, δῆλά γ' ; ἀλλ' ὅμως
θεοῖσιν εὐχώμεσθα · θεῶν δύναμις μεγίστα. 220

ΗΜΙΧΟΡΙΟΝ.

ῶναξ Παιᾶν, 220

ἔξευρε μηχανάν τιν' Ἀδμήτῳ κακῶν,

πόριζε δὴ πόριζε · καὶ πάρος γὰρ

τοῦδ' ἐφεῦρες, καὶ νῦν

λυτήριος ἐκ θανάτου γένοῦ,

φρόνιόν τ' ἀπόπαυσον Ἄιδαν. 225

ΗΜΙΧΟΡΙΟΝ.

παπαῖ, φεῦ, παπαῖ, φεῦ. ἰὼ ἰώ.

ὦ παῖ Φέρητος, οἷα ἔπραξας δάμαρτος σᾶς ὑτερείς

ΗΜΙΧΟΡΙΟΝ.

ἄρ' ἄξια καὶ σφαγᾶς τάδε,

καὶ πλέον ἢ βρόχῳ δέρην οὐρανίῳ πέλαισσαι ; 230

ΗΜΙΧΟΡΙΟΝ.

τὰν γὰρ οὐ φίλαν, ἀλλὰ φιλτάταν

γυναῖκα καιθανοῦσαν ἐν ἡματι τῷδ' ἐπόψει.

ΗΜΙΧΟΡΙΟΝ.

ἰδου ἰδου,

ἣδὲ ἐκ δόμων δὴ καὶ πόσις πορεύεται.

βόασον ὦ, στέναξον ὦ Φεραία 235

χθῶν, τὰν ἀρίστην

γυναῖκα μαραινομένην νόσῳ

κατὰ γᾶς, χθόνιον παρ' Ἄιδαν.

ΧΟΡΟΣ.

οὔποτε φήσω γάμον εὐφραίνειν

πλέον ἢ λυπεῖν, τοῖς τε πάροιθεν

using with

τεκμαιρόμενος|καὶ τάσδε τύχας/

λεύσσω βασιλέως, ὅστις ἀρίστης

240

ἀπλακῶν ἀλόχου τῆσδ' ἀβίωτον

τὸν ἔπειτα χρόνον βιοτεύσει.

ΑΛΚΗΣΤΙΣ.

Ἄλιε καὶ φάος ἡμέρας,

οὐράνιαί τε δῖναι νεφέλας δρομαίου,—

ΑΔΜΗΤΟΣ.

ὄρᾳ σε κάμῃ, δύο κακῶς πεπραγότας,

245

οὐδὲν θεοὺς δράσαντας ἀνθ' ὅτου θανεῖ.

ΑΛΚΗΣΤΙΣ.

γαῖά τε καὶ μελάθρων στέγαι

νυμφίδιοί τε κοῖται πατρώας Ἰωλκοῦ.

ΑΔΜΗΤΟΣ.

ἔπαιρε σαντὴν, ὦ τάλαινα, μὴ προδῶς·

250

λίσσου δὲ τοὺς κρατοῦντας οἰκτεῖραι θεοὺς.

ΑΛΚΗΣΤΙΣ.

ὄρῳ δίκωπον ὄρῳ σκάφος, νεκύων δὲ πορθμεὺς

ἔχων χερ' ἐπὶ κοντῷ Χάρων μ' ἤδη καλεῖ· Τί

μέλλεις;

ἐπείγου· σὺ κατείργεις τάδε — τοῖα σπερχόμενος

ταχύνει.

255

ΑΔΜΗΤΟΣ.

οἷμοι· πικράν γε τήνδε μοι ναυκληρίαν

ἔλεξας. ὦ δύσδαιμον, οἷα πάσχομεν.

ΑΛΚΗΣΤΙΣ.

ἄγει μ' ἄγει μέ τις, — οὐχ ὄρᾳς; — νεκύων ἐς αὐλὰν

ὑπ' ὀφρύσι κυναναγέσι βλέπων πτερωτὸς Αἰδας.

τί ῥέξεις; ἄφες. τοῖαν ὁδὸν ἀδειλαιοτάτα προβαίνω.

ΑΔΜΗΤΟΣ.

οἰκτρὰν φίλοισιν, ἐκ δὲ τῶν μάλιστ' ἐμοῖ

καὶ παισὶν, οἷς δὴ πένθος ἐν κοινῷ τόδε. 265

ΑΛΚΗΣΤΙΣ.

μέθετέ με μέθετέ μ' ἤδη.

κλίναιτ', οὐ σθένω ποσὶν·

πλησίον "Αἰδας·

σκοτία δ' ἐπ' ὅσσοισι νύξ ἐφέρπει.

τέκνα τέκν', οὐκέτι 270

οὐκέτι δὴ μάτηρ σφῶν ἔστιν.

χαίροντες, ὦ τέκνα, τόδε φάος ὀρφῶτον. 275

ΑΔΜΗΤΟΣ.

οἷμοι· τόδ' ἔπος λυπρὸν ἀκούω

καὶ παντὸς ἐμοὶ θανάτου μεῖζον.

μὴ πρὸς σε θεῶν ἰλῆς με προδοῦναι, 275

μὴ πρὸς παίδων, οὓς ὀρφανιεῖς,

ἀλλ' ἄνα τόλμα·

σοῦ γὰρ φθιμένης οὐκέτ' ἂν εἶην·

ἐν σοὶ δ' ἐσμέν καὶ ζῆν καὶ μή·

σὴν γὰρ φιλίαν σεβόμεσθα. 279

ΑΛΚΗΣΤΙΣ.

"Αδμηθ',— ὄρᾳς γὰρ τὰ μὰ πράγμαθ' ὥς ἔχει, —

λέξαι θέλω σοι πρὶν θανεῖν ἃ βούλομαι.

ἐγὼ σε πρεσβεύουσα κἀντὶ τῆς ἐμῆς

ψυχῆς καταστήσασα φῶς τόδ' εἰσορᾶν,

θνήσκω, παρόν μοι μὴ θανεῖν ὑπὲρ σέθεν,

ἀλλ' ἄνδρα τε σχεῖν Θεσσαλῶν ὃν ἤθελον, 285

καὶ δῶμα ναίειν ὄλβιον τυραννίδι,

οὐκ ἠθέλησα ζῆν ἀποσπασθεῖσά σου

ξὺν παισὶν ὀρφανοῖσιν· οὐδ' ἐφεισάμην,

ἥδης ἔχουσα δῶρ', ἐν οἷς ἐτερπόμην.

καίτοι σ' ὁ φύσας χῆ τεκοῦσα προὔδοσαν, 290

καλῶς μὲν αὐτοῖς κατθανεῖν ἦκον βίου,

καλῶς δὲ σῶσαι παῖδα κεύκλεῶς θανεῖν.
 μόνος γὰρ αὐτοῖς ἦσθα, κοῦτις ἐλπίς ἦν
 σοῦ κατθανόντος ἄλλα φιλύσειν τέκνα.
 καὶ γὰρ τ' ἂν ἔζων καὶ σὺ τὸν λοιπὸν χρόνον, 295
 κούκ ἂν μονωθεῖς σῆς δάμαρτος ἔστενες,
 καὶ παῖδας ^{καὶ γὰρ} ὠρφάνευσες. ἄλλα ταῦτα μὲν
 θεῶν τις ἐξέπραξεν ὥσθ' οὕτως ἔχειν.
 εἶεν · σύ νύν μοι τῶνδ' ἀπόμνησαι χάριν ·
 αἰτήσομαι γάρ σ' ἀξίαν μὲν οὐποτε, — 300
 ψυχῆς γὰρ οὐδέν ἐστι τιμιώτερον —
 δίκαια δ', ὡς φήσεις σύ · τούσδε γὰρ φιλεῖς
 οὐχ ἦσσον ἢ γὰρ παῖδας, εἴπερ εὖ φρονεῖς ·
 τούτους ἀνάσχου δεσπότης ἐμῶν δόμων,
 καὶ μὴ ^{ἀπὸ}πιγῆμης τοῖσδε μητρυνιὰν τέκνοις, 305
 ἣτις κακίων οὐσ' ἐμοῦ γυνὴ φθόνῳ
 | τοῖς σοῖσι καμοῖς παισὶ χεῖρα προσβαλεῖ. |
 [μὴ δῆτα δράσης ταῦτά γ'] αἰτοῦμαί σ' ἐγώ.
 ἐχθρὰ γὰρ ἡ ^{καὶ} αἰτοῦσα μητρυνιὰ τέκνοις
 τοῖς πρόσθ', ἐχίδνης οὐδὲν ἠπιωτέρα. 310
 καὶ παῖς μὲν ἄρσην πατέρ' ἔχει πύργον μέγαν,
 [ὃν καὶ προσεῖπε καὶ προσεῖρήθη πάλιν.]
 σὺ δ' ὦ τέκνον μοι πῶς κορένθήσει καλῶς ;
 ποίας τυχοῦσα συζύγου τῷ σῷ πατρί ;
 | μὴ σοί τιν' αἰσχρὰν προσβαλοῦσα κληδόνα 315
 ἦβης ἐν ἀκμῇ σους διαφθείρη γάμους.
 οὐ γὰρ σε μήτηρ οὔτε νυμφεύσει ποτὲ
 οὔτ' ἐν τόκοις σοῖσι θαρσυνεῖ, τέκνον,
 παροῦσ', ^{ὡς} ἐν' οὐδὲν μητρὸς εὐμενέστερον.
 δεῖ γὰρ θανεῖν με · καὶ τόδ' οὐκ ἐς αὔριον 320
 οὐδ' ἐς τρίτην μοι μνηνὸς ἔρχεται κακὸν,
 ἀλλ' αὐτίκ' ἐν τοῖς οὐκέτι οὔσι λέξομαι.

χαίροντες εὐφραίνοισθε· καὶ σοὶ μὲν, πόσι,
 γυναῖκ' ἀρίστην ἔστι κομπάσαι λαβεῖν,
 ὑμῖν δέ, παῖδες, μητρὸς ἐκπεφυκέναι.

325

ΧΟΡΟΣ.

θάρσει· πρὸ τούτου γὰρ λέγειν οὐχ ἄζομαι·
 δράσει τάδ', εἴπερ μὴ φρενῶν ἀμαρτάνει.

ΑΔΜΗΤΟΣ.

ἔσται τάδ' ἔσται, μὴ τρέσης· ἐπεὶ σ' ἐγὼ
 καὶ ζῶσαν εἶχον, καὶ θανοῦσ' ἐμὴ γυνή
 μόνη κεκλήσει, κοῦτις ἀντὶ σοῦ ποτε

330

τόνδ' ἄνδρα νύμφῃ Θεσσαλὶς προσφθέγγεται·
 οὐκ ἔστιν οὕτως οὔτε πατρὸς εὐγενοῦς
 οὔτ' εἶδος ἄλλως ἐκπρεπεσιάτη γυνή.

ἄλλῃς δὲ παίδων τῶνδ' ὄνησιν εὐχρμαι
 θεοῖς γενέσθαι· ἰσοῦ γὰρ οὐκ ὠνήμεθα.

335

οἴσω δὲ πένθος οὐκ ἐτήσιον τὸ σὸν,
 ἀλλ' ἐς τὸν αἰῶνα οὐμός ἀντέχη, γύναι,
 στυγῶν μὲν ἢ μ' ἔτικτεν, ἐχθαίρων δ' ἐμὸν
 πατέρα· λόγῳ γὰρ ἦσαν οὐκ ἔργῳ φίλοι.

σὺ δ' ἀντιδοῦσα τῆς ἐμῆς τὰ φίλτατα
 ψυχῆς ἔσωσας· ἄρά μοι στένειν πάρα
 τοιᾶσδ' ἀμαρτάνοντι συζύγου σέθεν;

340

παύσω δὲ κώμους ξυμποτῶν θ' ὁμιλίας
 στεφάνους τε μοῦσάν θ', ἢ κατεῖχ' ἐμούςς δόμους.

οὐ γάρ ποτ' οὔτ' ἂν βαρβίτου θίγοιμ' ἔτι
 οὔτ' ἂν φρέν' ἐξαίροιμι πρὸς Λίβυν λάκεϊν
 αὐλόν· σὺ γὰρ μου τέρψιν ἐξείλου βίου.

345

σοφῇ δὲ χειρὶ τεκτόνων δέμας τὸ σὸν

εἰκασθὲν ἐν λέκτροισιν ἐκταθήσεται,

ᾧ προσπεσοῦμαι καὶ περιπτύσσων χέρας

350

ὄνομα καλῶν σὸν τὴν φίλην ἐν ἀγκάλαις
 δόξω γυναῖκα καίπερ οὐκ ἔχων ἔχειν,
 ψυχρὰν μὲν, οἶμαι, τέρψιν, ἀλλ' ὅμως βάρος
 ψυχῆς ἀπαντιλοίην ἄν· ἐν δ' ὀνείρασι
 φοιτῶσά μ' εὐφραίνοις ἄν. ἡδὺ γὰρ φίλους 355
 ἴκταν νυκτὶ λεύσσειν, ὄντιν' ἄν παρῇ χρόνον.
 εἰ δ' Ὀρφέως μοι γλῶσσα καὶ μέλος παρῇν,
 ὥστ' ἢ κόρην Δῆμητρος ἢ κείνης πόσιν
 ὕμνοισι κηλήσαντά σ' ἐξ Αἰδου λαβεῖν,
 κατηλθον ἄν, καί μ' οὔθ' ὁ Πλούτωνος κύων 360
 οὔθ' οὐπὶ κώπη ψυχοπομπὸς ἄν Χάρων
 ἔσχον, πρὶν ἐς φῶς σὸν καταστήσαι βίον.
 ἀλλ' οὖν ἐκεῖσε προσδόκ' αὖ μ', ὅταν θάνω,
 καὶ δῶμ' ἐτοίμαζ', ὥς συνοικήσουσά μοι.
 ἐν ταῖσιν αὐταῖς γάρ μ' ἐπισκῆψω κέδροις 365
 σοὶ τούσδε θεῖναι πλεῦρά τ' ἐκτεῖναι πέλας
 πλευροῖσι τοῖς σοῖς· μηδὲ γὰρ θανὼν ποτε
 σοῦ χωρὶς εἶην τῆς μόνης πιστῆς ἐμοί.

ΧΟΡΟΣ.

καὶ μὴν ἐγὼ σοι πένθος ὥς φίλος φίλῳ
 λυπρὸν συνοίσω τῆσδε· καὶ γὰρ ἀξία. 370

ΑΛΚΗΣΤΙΣ.

ὦ παῖδες, αὐτοὶ δὴ τάδ' εἰσηκούσατε
 πατρὸς λέγοντος μὴ γαμεῖν ἄλλην τινὰ
 γυναῖκα· ἐφ' ὑμῖν, μηδ' ἀτιμάσειν ἐμέ.

ΑΔΜΗΤΟΣ.

καὶ νῦν γέ φημι, καὶ τελευτήσω τάδε.

ΑΛΚΗΣΤΙΣ.

ἐπὶ τοῖσδε παῖδας χειρὸς ἐξ ἐμῆς δέχου. 375

ΑΔΜΗΤΟΣ.

δεχομαι, φίλον' γε δῶρον ἐκ φίλης' χειρός!

2*

ΑΛΚΗΣΤΙΣ.

σὺ νῦν γενοῦ τοῖσδ' ἀντ' ἐμοῦ μήτηρ τέκνοις.

ΑΔΜΗΤΟΣ.

πολλή γ' ἀνάγκη σοῦ γ' ἀπεστερημένοις.

ΑΛΚΗΣΤΙΣ.

ὦ τέκν', ὅτε ζῆν χρῆν μ', ἀπέρχομαι κάτω.

ΑΔΜΗΤΟΣ.

οἴμοι, τί δράσω δῆτα σοῦ μονούμενος ;

380

ΑΛΚΗΣΤΙΣ.

χρόνος μαλάξει σ' · οὐδέν ἐσθ' ὁ καιθανών.

ΑΔΜΗΤΟΣ.

ἄγου με σὺν σοι πρὸς θεῶν ἄγου κάτω.

ΑΛΚΗΣΤΙΣ.

ἄρκοῦμεν ἡμεῖς οἱ πρόθνήσκοντες σέθεν.

ΑΔΜΗΤΟΣ.

ὦ δαῖμον, οἷας συζύγου μ' ἀποστερεῖς.

ΑΛΚΗΣΤΙΣ.

καὶ μὴν σκοτεινὸν ὄμμα μου βαρύνεται.

385

ΑΔΜΗΤΟΣ.

ἀπωλόμην ἄρ', εἴ με δὴ λείψεις, γύναι.

ΑΛΚΗΣΤΙΣ.

ὥς οὐκέτ' οὔσαν οὐδέν ἂν λέγοις ἐμέ.

ΑΔΜΗΤΟΣ.

ὄρθου πρόσωπον, μὴ λίπης παῖδας σέθεν.

ΑΛΚΗΣΤΙΣ.

οὐ δῆθ' ἐκοῦσά γ', ἀλλὰ χαίρειτ', ὦ τέκνα.

ΑΔΜΗΤΟΣ.

βλέψον πρὸς αὐτοὺς βλέψον.

ΑΛΚΗΣΤΙΣ.

οὐδέν εἰμ' ἔτι.

ΑΔΜΗΤΟΣ.

τί δράς ; προλείπεις ;

ΑΛΚΗΣΤΙΣ.

χαῖρ'.

ΑΔΜΗΤΟΣ.

ἀπωλόμην τάλας.

ΧΟΡΟΣ.

βέβηκεν, οὐκέτ' ἔστιν Ἀδμήτου γυνή.

ΕΡΜΗΛΟΣ.

ἰὼ μοι τύχας. μαῖα δὴ καίω

βέβηκεν, οὐκέτ' ἔστιν, ὦ

πάτερ, ὑφ' ἁλίων.

395

προλιποῦσα δ' ἄμὸν βίον

ὠρφάνισεν τλαμῶν.

ἴδε γὰρ ἴδε βλέφαρον

καὶ παρατόνους χέρας.

ὑπάκουσον, ἄκουσον, ὦ μάτερ, ἀντιάζω σ'.

400

ἐγὼ σ' ἐγὼ, μάτερ,

* * καλοῦμαι ὁ

σὸς ποτὶ σοῖσι πιτνῶν στόμασιν νεοσσός.

ΑΔΜΗΤΟΣ.

τὴν οὐ κλύουσαν οὐδ' ὀρῶσαν· ὥστ' ἐγὼ

καὶ [σφῶ] βαρεῖα συμφορᾷ πεπλήγμεθα.

405

ΕΡΜΗΛΟΣ.

νέος ἐγὼ, πάτερ, λείπομαι φίλας

μονόστολός τε ματρός· ὦ

σχέτλια δὴ παθῶν

ἐγὼ ἔργα * σύ τε,

σύγκασι μοὶ κούρα, κούρα

410

* * συνέτιλᾷς.

* * ὦ πάτερ,

Ῥ ἀνόνατ' ἀνόνατ' ἐνύμφευσας, οὐδὲ γήρως

ἔβας τέλος σὺν τᾷδ'.

ἔφθιτο γὰρ πάρος,

393 — 403. = 406 — 414.

οἰχομένας δὲ σοῦ, μάτερ, ὄλωλεν οἶκος.

415

ΧΟΡΟΣ.

Ἄδμητ', ἀνάγκη τάσδε συμφορὰς φέρειν·
οὐ γάρ τι πρῶτος οὐδὲ λοίσθιος βροτῶν
γυναικὸς ἐσθλῆς ἤμπλακες· γίγνωσκε δὲ
ὥς πᾶσιν ἡμῖν καίθανεῖν ὀφείλεται.

ΑΔΜΗΤΟΣ.

ἐπίσταμαί τε κοῦκ ἄφνω κακὸν τόδε 420

προσέπιατ'· εἰδὼς δ' αὖτ' ἐτειρόμην πάλαι.

ἀλλ', — ἐκφορὰν γὰρ τοῦδε θήσομαι νεκροῦ, —

πάρεστε καὶ μένοντες ἀντηχήσατε

παιᾶνα τῷ κάτωθεν ἀσπόνδῳ θεῷ.

πᾶσιν δὲ Θεσσαλοῖσιν ὧν ἐγὼ κρατῶ 425

πένθος γυναικὸς τῆσδε κοινοῦσθαι λέγω

κουρᾷ ξυρήκει καὶ μελαμπέπλῳ στολῇ·

τέθριππά θ' οἷ ζεύγνυσθε καὶ μονάμπυκας

πώλους, σιδήρῳ τέμνετ' αὐχένων φόβην.

αὐλῶν δὲ μὴ κατ' ἄστυ, μὴ λύρας κτύπος 430

ἔστω σελήνας δώδεκ' ἐκπληρουμένας·

οὐ γάρ τιν' ἄλλον φίλτερον θάψω νεκρὸν

τοῦδ' οὐδ' ἀμείνον' εἰς ἔμ'· ἀξία δέ μοι

τιμᾶν, ἐπεὶ τέθνηκεν ἀντ' ἐμοῦ μόνη.

ΧΟΡΟΣ.

ὦ Πελίου θυγάτερ,

435

χαίρουσά μοι εἶν' Αἴδα δόμοισι

τὸν ἀνάλιον οἶκον οἰκετεύοις.

ἴστω δ' Αἴδας ὁ μελαγχαίτας θεὸς, ὅς τ' ἐπὶ

κώπα

πηδαλίῳ τε γέρων

440

νεκροπομπὸς ἵζει,

435 — 444 = 445 — 454.

πολὺ δὴ πολὺ δὴ γυναῖκ' ἀρίσταν
 λίμναν Ἀγεροντίαν πορεύσας ἐλάτια δικώπῳ.
 πολλά σε μουσοπόλοι *those have to do with* 445

μέλψουσι καθ' ἐπτάτονόν τ' ὀρείαν *land*
 χέλυν ἐν τ' ἁλύρῳις κλέοντες ὕμνοις,
 Σπάρτα κύκλος ἄνικα Καρνείου περινίσσεται ὦρα
 μηνὸς ἀειρομένας 450

παννύχου σελάνας,
 λιπαραῖσί τ' ἐν ὀλβίαις Ἀθάναις.

τοίαν ἔλιπες θανοῦσα μολπὰν μελέων ἀοιδοῖς.
 εἴθ' ἐπ' ἐμοὶ μὲν εἴη, 455

δυναίμαν δέ σε πέμψαι
 φάος ἐξ Ἀΐδα τεράμνων
 Κωκυτοῦ τε ῥεέθρων

(ποταμία νερτέρῃ τε κώπῃ.)

σὺ γάρ, ὦ μόνα, ὦ φίλῃ γυναικῶν,
 σὺ τὸν αὐτᾶς 460

Ῥ ἔτλας πόσιν ἀντὶ σᾶς ἀμεῖψαι
 ψυχᾶς ἐξ Ἀΐδα. κούφα σοι
 χθῶν ἐπάνωθε πέσοι, γύναι. εἰ δέ τι
 καινὸν ἔλοιτο λέχος πόσις, ἢ (μάλ') ἐμοί γ' ἂν εἴη
 στυγῆθεῖς τέκνοις τε τοῖς σοῖς. 465

ματέρος οὐ θελούσας
 πρὸ παιδὸς χθονὶ κρύψαι
 δέμας, οὐδὲ πατρὸς γεραίου,

* * *

ὃν ἔτεκον δ', οὐκ ἔτλαν ῥύεσθαι
 σχετλίῳ, πολιὰν ἔχοντε χαίταν. 470
 σὺ δ' ἐν ἧβα
 νέῃ προθανοῦσα φωτὸς οἴχει.

τοιαύτας εἶη μοι κῦρσαι
 συνδυάδος φιλίας ἀλόχου· τὸ γὰρ
 ἐν βιότῳ σπάνιον μέρος· ἢ γὰρ ἐμοί γ' ^{ἀνέλκω} ἀλυπος
 δι' αἰῶνος ἂν ξυνείη. 475

^{καὶ} ΗΡΑΚΛΗΣ.
 ξένοι, Φεραίας τῆσδε κωμῆται χθονὸς,
 Ἄδμητον ἐν δόμοισιν ἄρα κιγχάνω;

ΧΟΡΟΣ.
 ἔστ' ἐν δόμοισι παῖς Φέρητος, Ἡράκλεις.
 ἀλλ' εἰπέ ^{ἡρώ} χρεία τίς σε Θεσσαλῶν χθόνα
 πέμπει, Φεραίων ἄστν προσβῆναι τόδε. 480

ΗΡΑΚΛΗΣ.
 Τῖρυνθίῳ πράσσω τιν' Εὐρυσθεῖ πόνον.

ΧΟΡΟΣ.
 καὶ ποῖ πορεύει; τῷ προσέζευξαι πλάνω;

ΗΡΑΚΛΗΣ.
 Θρηκὸς τέτρωρον ἄρμα Διομήδους μέτα.

ΧΟΡΟΣ.
 πῶς οὖν δυνήσκει; ^{τῷ} μῶν ἀπειρος εἰ ξένου;

ΗΡΑΚΛΗΣ.
 ἀπειρος· οὐπω Βιστόνων ἦλθον χθόνα. 485

ΧΟΡΟΣ.
 οὐκ ἔστιν ἵππων δεσπόσαι σ' ἄνευ μάχης.

ΗΡΑΚΛΗΣ.
 ἀλλ' οὐδ' ἀπειπεῖν τοὺς πόρους οἷόν τέ μοι.

ΧΟΡΟΣ.
 κτανὼν ἄρ' ἡξείς ἢ θανὼν αὐτοῦ μενεῖς.

ΗΡΑΚΛΗΣ.
 οὐ τόνδ' ἀγῶνα πρῶτον ἂν δράμοιμ' ἐγώ. 490

ΧΟΡΟΣ.
 τί δ' ἂν κρατήσας δεσπότην πλέον λάβοις;

ΗΡΑΚΛΗΣ.

πώλους ἀπάξω κοιράνω Τιρυνθίῳ.

ΧΟΡΟΣ.

οὐκ εὐμαρὲς χαλινὸν ἐμβαλεῖν γνάθοις

ΗΡΑΚΛΗΣ.

εἰ μὴ γε πῦρ πνέουσι μυκτήρων ἄπο.

ΧΟΡΟΣ.

ἀλλ' ἄνδρας ἀρταμοῦσι ^{αἰψά} λαίψηραῖς γνάθοις.

ΗΡΑΚΛΗΣ.

θηρῶν ὀρείων χόρτον, οὐχ ἵππων, λέγεις.

495

ΧΟΡΟΣ.

φάτνας ἴδοις ἂν αἵμασιν πεφυρμένας.

ΗΡΑΚΛΗΣ.

τίνος δ' ὁ ^{καί;} θρέψας παῖς πατρὸς κομπάζεται;

ΧΟΡΟΣ.

Ἄρεος, ζαχρύσου ^{γὰρ} Θρηκίας ^{καὶ} πέλτης ἄναξ.

ΗΡΑΚΛΗΣ.

καὶ τόνδε τοῦμοῦ δαίμονος πόνον λέγεις, —

σκληρὸς γὰρ αἰὲ καὶ πρὸς αἵπος ἔρχεται, —

500

εἰ χρή με παισὶν οὖς Ἄρης ἐγείνατο

μάχην ξυνάψαι, πρῶτα μὲν Λυκάονι,

αὐθις δὲ Κύνῳ, τόνδε δ' ἔρχομαι τρίτον

ἄγωνα πώλοις δεσπότη τε συμβαλῶν.

ἀλλ' οὐτις ἔστιν ὃς τὸν Ἀλκμήνης γόνον

505

τρέσαντα χεῖρα πολεμίων ποτ' ὄψεται.

ΧΟΡΟΣ.

καὶ μὴν ὃδ' αὐτὸς τῆσδε κοίρανος χθονὸς

Ἀδμητος ἔξω δωμάτων πορεύεται.

ΑΔΜΗΤΟΣ.

χαῖρ', ὦ Διὸς παῖ Περσέως τ' ἀφ' αἵματος

ΗΡΑΚΛΗΣ.

Ἀδμητε, καὶ σὺ χαῖρε, Θεσσαλῶν ἄναξ.

510

ΑΔΜΗΤΟΣ.

θέλοιμ' ἄν· εὖνουν δ' ὄντα σ' ἐξεπίσταμαι.

ΗΡΑΚΛΗΣ.

τί χρήμα κουρά τῇδε πενθίμῳ πρέπεις; *ἀλλὰ τίς τὴν πενθίμῳ πρέπει;*

ΑΔΜΗΤΟΣ.

θάπτειν τιν' ἐν τῇδ' ἡμέρᾳ μέλλω νεκρόν.

ΗΡΑΚΛΗΣ.

ἅπ' οὖν τέκνων σὼν πημονήν εἶργοι θεός.

ΑΔΜΗΤΟΣ.

ζῶσιν κατ' οἴκους παῖδες οὓς ἔφυσ' ἐγώ.

515

ΗΡΑΚΛΗΣ.

πατήρ γε μὴν ὦραϊος, εἴπερ οἴχεται.

ΑΔΜΗΤΟΣ.

κάκεϊνος ἔστι χῆ τεκούσα μ', Ἡράκλεις.

ΗΡΑΚΛΗΣ.

οὐ μὴν γυνή γ' ὄλωλεν Ἀλκηστis σέθεν;

ΑΔΜΗΤΟΣ.

διπλοῦς ἐπ' αὐτῇ μῦθος ἔστι μοι λέγειν.

ΗΡΑΚΛΗΣ.

πότερα θανούσης εἶπας ἢ ζώσης ἔτι;

520

ΑΔΜΗΤΟΣ.

ἔστιν τε κούκέτ' ἔστιν, ἀλγύνει δέ με.

ΗΡΑΚΛΗΣ.

οὐδέν τι μάλλον οἶδ'· ἄσκημά γάρ λέγεις.

ΑΔΜΗΤΟΣ.

οὐκ οἶσθα μοίρας ἧς τυχεῖν αὐτὴν χρεών;

ΗΡΑΚΛΗΣ.

οἶδ' ἀντὶ σοῦ γε κατθανεῖν ὑφειμένην.

ΑΔΜΗΤΟΣ.

πῶς οὖν ἔτ' ἔστιν, εἴπερ ἦνεσεν τάδε;

ΗΡΑΚΛΗΣ.

ἄ, μὴ πρόκλαι' ἄκοιτιν, ἐς τόδ' ἀναβαλοῦ.

525

ΑΔΗΜΗΤΟΣ.

τέθνηχ' ὁ μέλλων, κούκέτ' ἔσθ' ὁ κατθανών.

ΗΡΑΚΛΗΣ.

different
χωρίς τό τ' εἶναι καὶ τὸ μὴ νομίζεται.

ΑΔΗΜΗΤΟΣ.

σὺ τῇδε κρίνεις, Ἡράκλεις, κείνη δ' ἐγώ.

ΗΡΑΚΛΗΣ.

τί δῆτα κλαίεις; τίς φίλων ὁ κατθανών;

530

ΑΔΗΜΗΤΟΣ.

different
γυνή· γυναικὸς ἀρτίως μεμνήμεθα.

ΗΡΑΚΛΗΣ.

Θονεῖος, ἦ σοὶ συγγενὴς γεγῶσά τις;

ΑΔΗΜΗΤΟΣ.

ὁθνεῖος, ἄλλως δ' ἦν ἀναγκαία δόμοις.

ΗΡΑΚΛΗΣ.

πῶς οὖν ἐν οἴκοις σοῖσιν ὤλεσεν βίον;

ΑΔΗΜΗΤΟΣ.

πατρὸς θανόντος ἐνθάδ' ὠρφανεύετο.

535

ΗΡΑΚΛΗΣ.

φεῦ. *what woman*
εἴθ' εὖρομέν σ', Ἀδμητε, μὴ λυπούμενον.

ΑΔΗΜΗΤΟΣ.

ὥς δὴ τί δράσων τόνδ' ὑποῤῥάπτεις λόγον;

ΗΡΑΚΛΗΣ.

ξένων πρὸς ἄλλην ἐστίαν πορεύσομαι.

ΑΔΗΜΗΤΟΣ.

οὐκ ἔστιν, ὦναξ· μὴ τοσόνδ' ἔλθοι κακόν.

ΗΡΑΚΛΗΣ.

λυπούμενοις ὀχληρὸς, εἰ μόλοι, ξένος.

540

ΑΔΗΜΗΤΟΣ.

τεθναῖσιν οἱ θανόντες· ἀλλ' ἴθ' ἐς δόμους.

ΗΡΑΚΛΗΣ.

αἰσχρὸν παρὰ κλαίουσι θοιναῖσθαι φίλοις.

ΑΔΜΗΤΟΣ.

χωρὶς ξενῶνές εἰσιν οἷ σ' ἐσάξομεν.

ΗΡΑΚΛΗΣ.

μέθεσ με, καί σοι μυρίαν ἔξω χάριν.

ΑΔΜΗΤΟΣ.

οὐκ ἔστιν ἄλλου σ' ἀνδρὸς ἐστίαν μολεῖν. 545

ἤγειρ' ἄγε, σὺ, τῶνδε δωμάτων ἔξωπλους
 ξενῶνας οἷξας, τοῖς τ' ἐφροσύνην φράσον
 σίτων παρεῖναι πλῆθος· ἐν δὲ κλήσατε
 θύρας μεσαύλους οὐ πρόπει θοινωμένους
 κλύειν στεναγμῶν οὐδὲ λυπεῖσθαι ξένους. 550

ΧΟΡΟΣ.

τί δρᾷς; τοιαύτης ἱσυμενίας προκειμένης,
 Ἄδμητε, τολμᾷς ξενεδοχεῖν, τί μῶρος εἶ;

ΑΔΜΗΤΟΣ.

ἀλλ' εἰ δόμων σφε καὶ πόλεως ἀπηλῆλασθαι
 ξένον μολόντα, μᾶλλον ἂν μ' ἐπὶ ἥνεσας;
 οὐ δῆτ', ἐπεὶ μοι ξυμφορὰ μὲν οὐδεῖ ἂν
 μείων ἐγίγνετ', ἀξενώτερος δ' ἐγώ.
 καὶ πρὸς κακοῖσιν ἄλλο τοῦτ' ἂν ἦν κακόν.
 δόμους καλεῖσθαι τοὺς ἐμοὺς κακοξένους.
 αὐτὸς δ' ἀρίστου τοῦδε τυγχάνω ξένου,
 ὅταν ποτ' Ἀργούς διψίαν ἔλθω χθόνα.) 555 560

ΧΟΡΟΣ.

πῶς οὖν ἔκρυπτες τὸν παρόντα δαίμονα,
 φίλου μολόντος ἀνδρὸς, ὥς αὐτὸς λέγεις;

ΑΔΜΗΤΟΣ.

οὐκ ἂν ποτ' ἠθέλησεν εἰσελθεῖν δόμους,
 εἰ τῶν ἐμῶν τι πημάτων ἐγνώρισε.

(καὶ τῷ μὲν, οἶμαι, δρῶν τὰδ' οὐ φρονεῖν δοκῶ, 565
 οὐδ' αἰνέσει με· τὰμὰ δ' οὐκ ἐπίσταται)

μέλαθρ' ἀπωθεῖν οὐδ' ἀτιμάζειν ξένους.

ΧΟΡΟΣ.

ὦ πολύξεινος καὶ ἐλεύθερος ἀνδρὸς αἰεί ποτ' οἶκος,
σέ τοι καὶ ὁ Πύθιος εὐλύρας Ἀπόλλων 570

ἤξιωσε ναίειν,

ἔτλα δὲ σοῖσι μηλονόμας

ἐν δόμοις γενέσθαι,

δοχμῖαν διὰ κλιτύων 575

βοσκήμασι σοῖσι συρίζων

ποιμνίτ' ὡς ὕμεναίους.

σὺν δ' ἐποιμαίνοντο χαρᾷ μελέων βαλιαί τε
λύγκες,

ἔβα δὲ λιποῦσ' Ὀθρυος νάπαν λεόντων 580

ἃ δαφεινὸς ἔλα.

χόρευσε δ' ἀμφὶ σὰν κιθάραν,

Φοῖβε, ποικιλόθριξ

νεβρὸς ὑψικόμων πέραν 585

βαίνουσ' ἐλατᾶν σφυρῷ κούφῳ,

χαίρουσ' εὐφρονι μολπᾷ.

τοιγὰρ πολυμηλοτάταν

ἑστίαν οἰκεῖ παρὰ καλλίναον

Βοιβίαν λίμναν· ἀρότοις δὲ γυνᾶν 590

καὶ πεδίῳν δαπέδοις ὄρον ἀμφὶ μὲν ἀελίου κνε-
φαίαν

ἱππόστασιν αἰθέρα τὰν Μολοσσῶν τίθεται,

πόντιόν τ' Αἰγαίων' ἐπ' ἄκτὰν 595

ἀλίμενον Πηλίου κρατύνει.

καί νῦν δόμον ἀμπετάσας

569 — 578. = 579 — 587.

588 — 596. = 597 — 605.

δέξατο ξεῖνον νοτερῷ βλεφάρῳ,
 τὰς φίλας κλαίων ἀλόχου νέκυν ἐν
 δώμασιν ἀρτιθανῇ· τὸ γὰρ εὐγενὲς ἐκφέρεται
 πρὸς αἰδῶ. 600

ἐν τοῖς ἀγαθοῖσι δὲ πάντ' ἔνεστιν σοφίας.
 πρὸς δ' ἐμᾷ ψυχᾷ θάρσος ἦσται
 θεοσεβῇ φῶτα κεδνὰ πράξειν. 605

ΛΑΜΗΤΟΣ.

ἀνδρῶν Φεραίων εὐμενῆς παρουσία,
 νέκυν μὲν ἤδη πάντ' ἔχοντα πρόσπολοι
 φέρουσιν ἄρδην ἐς τάφον τε καὶ πυράν·
 ὑμεῖς δὲ τὴν θανοῦσαν, ὥς νομίζεται,
 προσείπατ' ἐξιούσαν ὑστάτην ὁδόν. 610

ΧΟΡΟΣ.

καὶ μὴν ὄρῳ σὸν πατέρα γηραιῷ ποδὶ
 στείχοντ', ὀπαδούς τ' ἐν χεροῖν δᾶμαρτι σῇ
 κόσμον φέροντας, νερτέρων ἀγάλματα·

ΦΕΡΗΣ.

ἦκω κακοῖσι σοῖσι συγκάμνων, τέκνον·
 (ἐσθλῆς γὰρ, — οὐδεὶς ἀντερεῖ, — καὶ σώφρωνος 615
 γυναικὸς ἡμάρτηκας.) ἀλλὰ ταῦτα μὲν
 φέρειν ἀνάγκη, καίπερ ὄντα δύσφορα.
 δέχου δὲ κόσμον τόνδε, καὶ κατὰ χθονὸς
 ἵτω· τὸ ταύτης σῶμα τιμᾶσθαι χρεὼν,
 ἣτις γε τῆς σῆς προὔθανε ψυχῆς, τέκνον, 620
 καί μ' οὐκ ἄπαιδ' ἔθηκεν, οὐδ' εἴασε σοῦ
 στερέντα γῆρα πενθίμῳ καταφθίνειν,
 πάσαις δ' ἔθηκεν εὐκλεέστατον βίον
 γυναιξίν, ἔργον τλᾶσα γενναῖον τόδε.
 ὦ τόνδε μὲν σώσασ', ἀναστήσασα δὲ 625

ἡμᾶς πιτνόντας, χαῖρε, κἂν Ἀιδου δόμοις
εὖ σοι γένοιτο. φημὶ τοιούτους γάμους
λύειν βροτοῖσιν, ἢ γαμεῖν οὐκ ἄξιον.

Α Δ Μ Η Τ Ο Σ.

οὐτ' ἦλθες ἐς τόνδ' ἐξ ἐμοῦ κληθεὶς τάφον
οὐτ' ἐν φίλοισι σὴν παρουσίαν λέγω.

630

κόσμον δὲ τὸν σὸν οὐποθ' ἦδ' ἐνδύσεται.
οὐ γάρ τι τῶν σῶν ἐνδεὴς ταφήσεται.

τότε ξυναλγεῖν χρῆν σ' ὅτ' ὠλλύμην ἐγώ.
σὺ δ' ἐκποδὼν στὰς καὶ παρεῖς ἄλλῳ θανεῖν

635

νέῳ γέρον ὦν, τόνδ' ἀποιμῶζεις νεκρόν;
οὐκ ἦσθ' ἄρ' ὀρθῶς τοῦδε σώματος πατήρ,

οὐδ' ἢ τεκεῖν φάσκουσα καὶ κεκλημένη
μήτηρ μ' ἔτικτε· δουλίου δ' ἀφ' αἵματος
μαστῶ γυναικὸς σῆς ὑπεβλήθην λάθρα.

ἔδειξας εἰς ἔλεγχον ἐξελθὼν ὅς εἴ,

640

καί μ' οὐ νομίζω παῖδα σὸν πεφυκέναι.

ἢ τᾶρα πάντων διαπρέπεις ἀψυχία,
ὅς τηλίκοςδ' ὦν καπὶ τέρμ' ἦκων βίου

οὐκ ἠθέλησας, οὐδ' ἐτόλμησας θανεῖν
τοῦ σοῦ πρὸ παιδὸς, ἀλλὰ τήνδ' εἰάσατε

645

γυναῖκ' ὀθνεῖαν, ἣν ἐγὼ καὶ μητέρα
πατέρα τ' ἂν ἐνδίκως ἂν ἡγοίμην μόνην.

καίτοι καλόν γ' ἂν τόνδ' ἀγῶν' ἡγωνίσω,

τοῦ σοῦ πρὸ παιδὸς κατθανὼν, βραχὺς δέ σοι

πάντως ὁ λοιπὸς ἦν βιώσιμος χρόνος·

650

κἀγὼ τ' ἂν ἔζων χῆδε τὸν λοιπὸν χρόνον,

κοῦκ ἂν μονωθεὶς ἔστενον κακοῖς ἐμοῖς.

καὶ μὴν ὅς' ἄνδρα χρὴ παθεῖν εὐδαίμονα

πέπονθας· ἥδησας μὲν ἐν τυραννίδι,

παῖς δ' ἦν ἐγὼ σοι τῶνδε διάδοχος δόμων, 655
 ὥστ' οὐκ ἄτεκνος κατθανὼν ἄλλοις δόμον
 λείψειν ἔμελλες ὄρφανὸν διαρπάσαι.
 οὐ μὲν ἐρεῖς γέ μ' ὥς ἀτιμάζων τὸ σὸν
 γῆρας θανεῖν προὔδωκά σ' ὅστις αἰδόφρων 660
 πρὸς σ' ἦν μάλιστα, κἀντὶ τῶνδέ μοι χάριν
 τοιάνδε καὶ σὺ χῆ τεκοῦς' ἠλλαξάτην.
 τοιγὰρ φυτεύων παῖδας οὐκέτ' ἂν φθάνοις,
 οἳ γηροβοσκήσουσι καὶ θανόντα σε
 περιστελοῦσι καὶ προθήσονται νεκρόν.
 οὐ γάρ σ' ἔγωγε τῇδ' ἐμῇ θάψω χερί. 665
 τέθνηκα γὰρ δὴ τοῦπὶ σ' · εἰ δ' ἄλλου τυχὼν
 σωτήρης αὐγὰς εἰσορῶ, κείνου λέγω
 καὶ παῖδά μ' εἶναι καὶ φίλον γηροτρόφον.
 μάτην ἄρ' οἳ γέροντες εὖχονται θανεῖν,
 γῆρας ψέγοντες καὶ μακρὸν χρόνον βίου. 670
 ἦν δ' ἐγγὺς ἔλθῃ θάνατος, οὐδεὶς βούλεται
 θνήσκειν, τὸ γῆρας δ' οὐκέτ' ἔστ' αὐτοῖς βαρύν.

ΧΟΡΟΣ.

παύσασθ' · ἄλλις γὰρ ἢ παροῦσα συμφορὰ,
 ὦ παῖ · πατρὸς δὲ μὴ παροξύνῃς φρένας.

ΦΕΡΗΣ.

ὦ παῖ, τίν' αὐχεῖς, πότερά Λυδὸν ἢ Φρύγα 675
 κακοῖς ἐλαύνειν ἀργυρώνητον σέθεν ;
 οὐκ οἶσθα Θεσσαλὸν με κἀπὸ Θεσσαλοῦ
 πατρὸς γεγῶτα, γνησίως ἐλεύθερον ;
 ἄγαν ὑβρίζεις καὶ νεανίας λόγους
 ῥίπτων ἐς ἡμᾶς · οὐ βαλὼν οὕτως ἄπει. 680
 ἐγὼ δέ σ' οἴκων δεσπότην ἐγεινάμην
 κἄθρεψ', ὀφείλω δ' οὐχ ὑπερθνήσκειν σέθεν

οὐ γὰρ πατρῶον τόνδ' ἐδεξάμην νόμον,
 παίδων προθνήσκειν πατέρας, οὐδ' Ἑλληνικόν.
 σαυτῷ γὰρ, εἴτε δυστυχῆς εἴτ' εὐτυχῆς, 665
 ἔφυς· αἱ δ' ἡμῶν χρῆν σε τυγχάνειν, ἔχεις.
 πολλῶν μὲν ἄρχεις, πολυπλέθρους δέ σοι γύας
 λείψω· πατρὸς γὰρ ταῦτ' ἐδεξάμην πάρα.
 τί δῆτά σ' ἠδίκηκα; τοῦ σ' ἀποστερῶ; 669
 μὴ θνήσχ' ὑπὲρ τοῦδ' ἀνδρός, οὐδ' ἐγὼ πρὸ σοῦ.
 χαίρεις ὄρων φῶς, πατέρα δ' οὐ χαίρειν δοκεῖς;
 ἢ μὴν πολὺν γε τὸν κάτω λογίζομαι
 χρόνον, τὸ δὲ ζῆν σμικρὸν, ἀλλ' ὅμως γλυκύ.
 σὺ γοῦν ἀναιδῶς διεμάχου τὸ μὴ θανεῖν,
 καὶ ζῆς παρελθὼν τὴν πεπρωμένην τύχην, 695
 ταύτην κατακτάς· εἴτ' ἐμὴν ἀψυχίαν
 λέγεις, γυναικὸς, ᾧ κάκισθ', ἡσσημένος,
 ἢ τοῦ καλοῦ σοῦ προὔθανεν νεανίου;
 σοφῶς δ' ἐφεῦρες, ὥστε μὴ θανεῖν ποτε,
 εἰ τὴν παροῦσαν κατθανεῖν πείσεις αἰεὶ 700
 γυναῖχ' ὑπὲρ σοῦ· καὶ τ' ὀνειδίζεις φίλοις
 τοῖς μὴ θέλουσι δρᾶν τάδ', αὐτὸς ὦν κακός;
 σίγα· νόμιζε δ'. εἰ σὺ τὴν σαυτοῦ φιλεῖς
 ψυχὴν, φιλεῖν ἅπαντας· εἰ δ' ἡμᾶς κακῶς
 ἐρεῖς, ἀκούσει πολλὰ κού ψευδῇ κακά. 705

ΧΟΡΟΣ.

πλείω λέλεκται νῦν τε καὶ τὰ πρὶν κακά·
 παῦσαι δὲ, πρέσβυ, παῖδα σὸν κακοῖς ῥοθῶν.

ΑΔΜΗΤΟΣ.

λέγ', ὥς ἐμοῦ λέξαντος· εἰ δ' ἀλγεῖς κλύων
 τάληθές, οὐ χρῆν σ' εἰς ἔμ' ἐξαμαρτάνειν.

ΦΕΡΗΣ.

σοῦ δ' αἶν προθνήσκων μᾶλλον ἐξημάρτανον. 710

ΑΔΜΗΤΟΣ.

ταυτόν γὰρ ἡδῶντ' ἄνδρα καὶ πρέσβυν θανεῖν ;

ΦΕΡΗΣ.

ψυχῇ μιᾷ ζῆν, οὐ δυοῖν, ὀφείλομεν.

ΑΔΜΗΤΟΣ.

καὶ μὴν Διός γε μείζον' ἂν ζώης χρόνον.

ΦΕΡΗΣ.

ἄρᾳ γονεῦσιν, οὐδὲν ἔκδικον παθών ;

ΑΔΜΗΤΟΣ.

μακροῦ βίου γὰρ ἡσθόμην ἐρῶντά σε.

715

ΦΕΡΗΣ.

ἀλλ' οὐ σὺ νεκρὸν ἀντὶ σοῦ τόνδ' ἐκφέρεις ;

ΑΔΜΗΤΟΣ.

σημεῖα τῆς σῆς, ὧ κάκιστ', ἀψυχίας.

ΦΕΡΗΣ.

οὗτοι πρὸς ἡμῶν γ' ὤλετ' · οὐκ ἐρεῖς τόδε.

ΑΔΜΗΤΟΣ.

φεῦ ·

εἴθ' ἀνδρὸς ἔλθοις τοῦδέ γ' ἐς χρείαν ποτέ.

ΦΕΡΗΣ.

μνήστευε πολλὰς, ὥς θάνωσι πλείονες.

720

ΑΔΜΗΤΟΣ.

σοὶ τοῦτ' ὄνειδος · οὐ γὰρ ἠθέλες θανεῖν.

ΦΕΡΗΣ.

φίλον τὸ φέγγος τοῦτο τοῦ θεοῦ, φίλον.

ΑΔΜΗΤΟΣ.

κακὸν τὸ λῆμα κοῦκ ἐν ἀνδράσιν τὸ σόν.

ΦΕΡΗΣ.

οὐκ ἐγγελαῖς γέροντα βαστάζων νεκρόν.

ΑΔΜΗΤΟΣ.

θανεῖ γε μέντοι δυσκλεῆς, ὅταν θάνῃς.

725

ΦΕΡΗΣ.

κακῶς ἀκούειν οὐ μέλει θανόντι μοι.

ΑΔΜΗΤΟΣ.

φεῦ φεῦ · τὸ γῆρας ὡς ἀναιδεΐας πλέων.

ΦΕΡΗΣ.

ἦδ' οὐκ ἀναιδής · τήνδ' ἐφεῦρες ἄφρονα.

ΑΔΜΗΤΟΣ.

ἄπελθε, καὶ μὲ τόνδ' ἔα θάψαι νεκρόν.

ΦΕΡΗΣ.

ἄπειμι · θάψεις δ' αὐτὸς ὦν αὐτῆς φονεύς. 730

δίκας δὲ δώσεις σοῖσι κηδεσταῖς ἔτι.

ἦ τᾶρ' Ἄκαστος οὐκέτ' ἔστ' ἐν ἀνδράσιν,

εἰ μὴ σ' ἀδελφῆς αἵμα τιμωρήσεται.

ΑΔΜΗΤΟΣ.

ἔρῃοις νυν αὐτὸς χῆ ξυνοικήσασά σοι ·

ἄπαιδε, παιδὸς ὄντος, ὥσπερ ἄξιοι, 735

γηράσκειτ' · οὐ γὰρ τῷδέ γ' ἐς ταῦτόν σιέγος

νεῖσθ' · εἰ δ' ἀπειπεῖν χρῆν με κηρύκων ὕπο

τὴν σὴν πατρώαν ἐστίαν, ἀπεῖπον ἄν.

ἡμεῖς δὲ, — τοῦν ποσὶν γὰρ οἶστέον κακόν, —

στείχωμεν, ὡς ἂν ἐν πυρᾷ θῶμεν νεκρόν. 740

ΧΟΡΟΣ.

βέβαια
ἰὼ ἰὼ. σχετιλία τόλμης,

ὦ γενναία καὶ μεγ' ἀρίστη,

χαῖρε · προφρων σε χθόνιός θ' Ἑρμῆς

Ἄιδης τε δέχοιτ' · εἰ δέ τι κάκεῖ

πλέον ἔστ' ἀγαθοῖς, τούτων μετέχουσ' 745

Ἄιδου νύμφη παρεδρεύοις.

ΘΕΡΑΠΩΝ.

πολλοὺς μὲν ἤδη καὶ πὸ παντοίας χθονὸς

ξένους μολόντας οἶδ' ἐς Ἀδμήτου δόμους,

οἷς δεῖπνα προὔθηκ' · ἀλλὰ τοῦδ' οὔπω ξένου

κακίον' ἐς τήνδ' ἐστίαν ἐδεξάμην. 750

ὣς πρῶτα μὲν πενθοῦντα δεσπότην ὄρων
 ἐσῆλθε κατόλμησ' ἀμείψασθαι πύλας.
 ἔπειτα δ' οὔτι σωφρόνως ἐδέξατο
 τὰ προστυχόντα ξένια, συμφορὰν μαθὼν,
 ἀλλ' εἴ τι μὴ φέροιμεν, ὥτρυνεν φέρειν. 755
 ποτῆρα δ' ἐν χεῖρεσσι κίσσινον λαβὼν
 πίνει μελαίνης μητρὸς εὖζωρον μέθυ,^{ος}
 ἕως ἐθέρμην' αὐτὸν ἀμφιβᾶσα φλόξ
 οἴνου· στέφει δὲ κράτα μυρσίνοις κλάδοις,
 ἄμους' ὑλακτῶκ, δισσα δ' ἦν μέλη κλύειν· 760
 ὁ μὲν γὰρ ἦδε, τῶν ἐν' Ἀδμήτου κακῶν
 οὐδὲν προτιμῶν, οἰκέται δ' ἐκλαίομεν
 δέσποιναν· ὄμμα δ' οὐκ ἐδείκνυμεν ξένῳ
 τέγγοντες· Ἀδμητος γὰρ ὦδ' ἐφίετο.
 καὶ νῦν ἐγὼ μὲν ἐν δόμοισιν ἐστίω 765
 ξένον, πανδῶργον κλῶπα καὶ ληστήν τινα,
 ἢ δ' ἐκ δόμων βέβηκεν, οὐδ' ἐφροσύμην,
 οὐδ' ἐξέτεινα χεῖρ', ἀποιμώζων ἐμὴν
 δέσποιναν, ἢ μοὶ πᾶσί τ' οἰκέταισιν ἦν
 μήτηρ· κακῶν γὰρ μυρίων ἐρρύετο, 770
 ὀργὰς μαλάσσουσ' ἀνδρός· ἄρα τὸν ξένον
 στυγῶ δικαίως, ἐν κακοῖς ἀφιγμένον ;

ΗΡΑΚΛΗΣ.

οὗτος, τί σεμνὸν καὶ πεφροντικὸς βλέπεις ;
 οὐ χρὴ σκυθρωπὸν τοῖς ξένοις τὸν πρόσπολόν
 εἶναι, δέχεσθαι δ' εὐπροσηγόρῳ φρενί. 775
 σὺ δ' ἄνδρ' ἑταῖρον δεσπότην παρόνθ' ὄρων,
 στυγνῶ προσώπῳ καὶ συνωφρυνμένῳ
 δέχει, θυραίου πῆματος σπουδὴν ἔχων.
 δεῦρ' ἔλθ', ὅπως ἂν καὶ σοφώτερος γένη.

τὰ θνητὰ πράγματ' οἶδας ἣν ἔχει φύσιν ; 780
 οἶμαι μὲν οὖ · πόθεν γάρ ; ^{ὡς} ἄλλ' ἄκουέ μου.
 βροτοῖς ἅπασι κατθανεῖν ὀφείλεται,
 κούκ ἔστι θνητῶν ὅστις ἐξεπίσταται
 τὴν αὖριον μέλλουσαν εἰ βιώσεται ·
 τὸ τῆς ^{ἡμέτε} τύχης γὰρ ἀφανὲς οἷ προβήσεται, 785
 καῖστ' οὐ διδακτὸν, οὐδ' ἀλίσκεται τέχνη.
 ταῦτ' οὖν ἀκούσας καὶ μαθὼν ἐμοῦ πάρα,
 εὐφραине σαυτὸν, πῖνε, τὸν καθ' ἡμέραν
 βίον λογίζου σὸν, τὰ δ' ἄλλα τῆς τύχης.
 τίμα δὲ καὶ τὴν πλεῖστον ἡδίστην θεῶν 790
 Κύπριν βροτοῖσιν · εὐμενὴς γὰρ ἡ θεός.
 τὰ δ' ἄλλ' ἔασον ταῦτα, καὶ πείθου λόγοις
 ἐμοῖσιν, εἴπερ ὀρθά σοι δοκῶ λέγειν ·
 οἶμαι μὲν. οὐκουν τὴν ἄγαν λύπην ἀφείς
 πῖει μεθ' ἡμῶν τάσδ' ὑπερβαλὼν πύλας, 795
 στεφάνοις πυκασθεῖς ; καὶ σάφ' οἶδ' ὁδοῦνεκα
 [τοῦ νῦν σκυθρωποῦ καὶ ξυνεσιῶτος φρενῶν :
 μεθορμιεῖ σε πίτυλος ἐμπεσὼν σκύφου.
 ὄντας δὲ θνητοὺς θνητὰ καὶ φρονεῖν χρεῶν,
 ὥς τοῖς γε σεμνοῖς καὶ ξυνωφρυνωμένοις 800
 ἅπασιν ἔστιν, ὥς γ' ἐμοὶ χρῆσθαι κριτῇ,]
 οὐ βίος ἀληθῶς ὁ βίος, ἀλλὰ συμφορά.

Θ Ε Ρ Α Π Ω Ν .

ἐπιστάμεσθα ταῦτα · νῦν δὲ πράσσομεν
 οὐχ οἷα κώμοι καὶ γέλωτος ἄξια.

Ἡ Ρ Α Κ Λ Η Σ .

γυνὴ θυραῖος ἡ θανούσα · μὴ λίαν
 πένθει · δόμων γὰρ ζῶσι τῶνδε δεσπότηαι.

Θ Ε Ρ Α Π Ω Ν .

τί ζῶσιν ; οὐ κάτοιισθα τὰν δόμοις κακά ;

ΗΡΑΚΛΗΣ.

εἰ μὴ τι σὸς με δεσπότης ἐψεύσατο.

ΘΕΡΑΠΩΝ.

ἄγαν ἐκεῖνός ἐστ' ἄγαν φιλόξενος.

ΗΡΑΚΛΗΣ.

οὐ χρῆν μ' ὀθνείου γ' οὔνεκ' εὖ πάσχειν νεκροῦ;

ΘΕΡΑΠΩΝ.

ἦ κάρτα μέντοι καὶ λίαν θυραῖος ἦν. 811

ΗΡΑΚΛΗΣ.

μῶν ξυμφορὰν τιν' οὔσαν οὐκ ἔφραζέ μοι;

ΘΕΡΑΠΩΝ.

χαίρων ἴθ' · ἡμῖν δεσποτῶν μέλει κακά.

ΗΡΑΚΛΗΣ.

ὄδ' οὐ θυραίων πημάτων ἄρχει λόγος.

ΘΕΡΑΠΩΝ.

οὐ γάρ τι κωμάζοντ' ἂν ἡχθόμην σ' ὀρών. 815

ΗΡΑΚΛΗΣ.

ἀλλ' ἦ πέπονθα δεῖν' ὑπὸ ξένων ἐμῶν;

ΘΕΡΑΠΩΝ.

οὐκ ἦλθες ἐν δέοντι δέξασθαι δόμοις ·

πένθος γὰρ ἡμῖν ἐστι · καὶ κουρὰν βλέπεις

μελαμπέπλους στολμούς τε.

ΗΡΑΚΛΗΣ.

τίς δ' ὁ κατθανών;

μῶν ἢ τέκνων τι φροῦδον ἢ πατὴρ γέρων; 820

ΘΕΡΑΠΩΝ.

γυνὴ μὲν οὖν ὄλωλεν Ἀδμήτου, ξένη.

ΗΡΑΚΛΗΣ.

τί φῆς; ἔπειτα δῆτά μ' ἐξενίζετε;

ΘΕΡΑΠΩΝ.

ἦδεῖτο γὰρ σε τῶνδ' ἀπώσασθαι δόμων.

ΗΡΑΚΛΗΣ.

ὦ σχέτλι', οἷας ἡμπλακες ξυναόρου.

Θ Ε Ρ Α Π Ω Ν .

ἀπωλόμεσθα πάντες, οὐ κείνη μόνη.

825

Η Ρ Α Κ Λ Η Σ .

ἀλλ' ἡσθόμην μὲν, ὅμμ' ἰδὼν δακρυρῥοοῦν
 κουράν τε καὶ πρόσωπον· (ἀλλ' ἐπειθέ με
 λέγων θυραῖον κῆδος ἐς τάφον φέρειν.
 βία δὲ θυμοῦ τάσδ' ὑπερβαλὼν πύλας
 ἔπινον ἀνδρὸς ἐν φιλοξένου δόμοις,
 πρᾶσσοντος οὕτω. καῖτα κωμάζω κάρα
 σιεφάνοις πυκασθεῖς; ἀλλὰ σοῦ τὸ μὴ φράσαι,
 κακοῦ τοσούτου δώμασιν προσκειμένου.
 ποῦ καί σφε θάπτει; ποῦ νιν εὐρήσω μολῶν;

830

Θ Ε Ρ Α Π Ω Ν .

ὀρθὴν παρ' οἶμον, ἣ' πὶ Λάρισσαν φέρει,
 τύμβον κατόψει ξεστὸν ἐκ προαστίου.

835

Η Ρ Α Κ Λ Η Σ .

ὦ πολλὰ τλᾶσα καρδία καὶ χεὶρ ἐμὴ,
 νῦν δειῖξον οἶον παῖδά σ' ἣ Τιβρυνθία
 'Ηλεκτρύονος ἐγείνατ' Ἀλκιμήνη Δί.
 δεῖ γάρ με σῶσαι τὴν θανοῦσαν ἀρτίως
 γυναῖκα κεῖς τόνδ' αὖθις ἰδρῦσαι δόμον
 Ἀλκηστιν, Ἀδμήτῳ θ' ὑπουργῆσαι χάριν.
 ἐλθὼν δ' ἄνακτα τὸν μελάμπεπλον νεκρῶν
 Θάνατον φυλάξω, καὶ νιν εὐρήσειν δοκῶ,
 πίνοντα τύμβου πλησίον προσφαγμάτων.
 καὶ περ λοχῆσας αὐτὸν ἐξ ἔδρας συθείς
 μάρψω, κύκλον δὲ περιβάλλω χεροῖν ἐμαῖν,
 οὐκ ἔστιν ὅστις αὐτὸν ἐξαιρήσεται
 μογοῦντα πλευρὰ, πρὶν γυναῖκ' ἐμοὶ μεθῆ.
 ἦν δ' οὖν ἀμάρτω τῆσδ' ἄγρας, καὶ μὴ μόλη
 πρὸς αἵματηρόν πέλανον, εἶμι τῶν κάτω

840

845

850

Κόρης ἄνακτός τ' εἰς ἀνηλίους δόμους,
 αἰτήσομαί τε· καὶ πέποιθ' ἄξειν ἄνω
 Ἄλκηστιν, ὥστε χερσὶν ἐνθεῖναι ξένοι,
 ὅς μ' ἐς δόμους ἐδέξατ' οὐδ' ἀπήλασε,
 καίπερ βαρείᾳ ξυμφορᾷ πεπληγμένος,
 ἔκρυπτε δ', ὦν γενναῖος, αἰδεσθεὶς ἐμέ.
 τίς τοῦδε μᾶλλον Θεσσαλῶν φιλόξενος;
 τίς Ἑλλάδ' οἰκῶν; τοιγὰρ οὐκ ἔρεῖ κακὸν
 εὐεργετῆσαι φῶτα γενναῖος γεγώς.

855

ΑΔΜΗΤΟΣ.

ἰὼ ἰώ. στυгнаὶ πρόσοδοι,
 στυгнаὶ δ' ὄψεις χήρων μελάθρων.
 ἰὼ μοί μοι, αἰαῖ αἰαῖ.
 ποῖ βῶ; πᾶ σιῶ; τί λέγω; τί δὲ μή;
 πῶς ἂν ὀλοίμαν.

865

ἡ βαρυδαίμονα μήτηρ μ' ἔτεκεν.
 ζηλῶ φθιμένους, κείνων ἔραμαι,
 κεῖν' ἐπιθυμῶ δώματα ναίειν.
 οὔτε γὰρ αὐγὰς χαίρω προσορῶν,
 οὔτ' ἐπὶ γαίας πόδα πεζεύων·
 τοῖον ὁμήρόν μ' ἀποσυλήσας
 Αἰδη Θάνατος παρέδωκεν.

870

ΧΟΡΟΣ.

πρόδα πρόδα· βᾶθι κεῦθος οἴκων,

ΑΔΜΗΤΟΣ.

αἰαῖ.

ΧΟΡΟΣ.

πεπονθὼς ἄξι' αἰαγμάτων.

ΑΔΜΗΤΟΣ.

ἔ. ἔ.

872 — 877. = 880 — 894.

^{ἡμῶν} δι' ὀδύνας ἔβας, ~~αὐτῶν~~ ΧΟΡΟΣ.
 σάφ' οἶδα.

875

ΑΔΜΗΤΟΣ
φεῦ φεῦ

ΧΟΡΟΣ.

τὰν νέρθε δ' οὐδὲν ὠφελειῖς,
44 ΜΗΤΟΣ.

ὦ μοί μοι.

ΧΟΡΟΣ.

τὸ μήποτε ἔισυφεῖν φιλίας ἀλόχου
 πρόσωπον ἅντα [λυπρόν]. ὦ

ἔμνησας ὁ μου φρένας ἠλκώσεν.

τί γὰρ ἀνδρὶ κακὸν μεῖζον ἁμαρτεῖν

· · · πιστῆς ἀλόχου; μή ποτε γήμας

ωφελον οἰκεῖν μετὰ τῆσδε δόμους.

Ἰηλῶ δ' ἀγάμους ἀτέκνους τε βροτῶν.

μία γὰρ ψυχὴ· τῆς ὑπεραλγεῖν +

· μέτριον ἄχθος ·

860

παίδων δὲ νόσους καὶ νυμφιδίους

885

εὐνάς θανάτοις κεραιζόμενας

οὐ πλητὸν ὁρᾶν, ἐξὸν ἀτέκνους

ἀγάμους τ' εἶναι διὰ παντός.

X O P O Σ.

τύχα τύχα δυσπάλαιστος ἦκει·

ADMITTOS.

αι̐αι̐.

ΧΟΡΟΣ.

πέρας δ' οὐδὲν τίθης ἀλγέων.

1990

ΑΔΜΗΤΟΣ.

ἔ. ἔ.

ΧΟΡΟΣ.

βαρέα μὲν φέρειν,
ὁμῶς δὲ ^{λεῖον}

ΑΔΜΗΤΟΣ.

φεῦ φεῦ.

ΧΟΡΟΣ.

τλᾶθ' οὐ σὺ πρῶτος ὤλεσας

ΑΔΜΗΤΟΣ.

ἰὼ μοί μοι.

ΧΟΡΟΣ.

γυναῖκα · συμφορὰ δ' ἑτέρους ἑτέρα
πιέζει φανεῖσα θνατῶν.

ΑΔΜΗΤΟΣ.

ὦ μακρὰ πένθη λῦπαί τε φίλων
τῶν ὑπὸ γαῖαν.

895

τί μ' ἐκώλυσας ῥῖπαι τύμβου
τάφρον ἐς κοίλην, καὶ μετ' ἐκείνης
τῆς μέγ' ἀρίστης κεῖσθαι φθίμενον;
δύο δ' ἀντὶ μιᾶς "Αἰδης ψυχὰς
τὰς πιστοτάτας σὺν ἄν' ἔσχεν, ὁμοῦ
χθονίαν λίμνην διαβάντε.

900

ΧΟΡΟΣ.

ἐμοί τις ἦν ἐν γένει, ὃ κόρος ἀξιόθρηνος
ᾧχετ' ἐν δόμοισι
μονόπαις · ἀλλ' ἔμπας
ἔφερε κακὸν ἅλις, ἄτεκνος ὦν,
πολιάς ἐπὶ χαίτας
ἤδη προπετῆς ὦν,
θιότου τε πόρσω.

905

910

Α Δ Μ Η Τ Ο Σ.

ὦ σχῆμα δόμων, πῶς εἰσέλθω ;

πῶς δ' οἰκήσω, μεταπίπτοντος

δαίμονος ; οἴμοι. πολὺ γὰρ τὸ μέσον ·

τότε μὲν πεύκαις σὺν Πηλιάσιν,

915

σὺν θ' ὑμεναίοις ἔστειχον ἔσω,

φιλίας ἀλόχου χέρα βαστάζων.

πολυάχητος δ' εἶπετο κῶμος,

τὴν τε θανοῦσαν καὶ ὀλβίζων,

ὥς εὐπατρίδαι καὶ ἀπ' ἀμφοτέρων

920

ὄντες ἀριστεῶν σύζυγες εἶμεν,

νῦν δ' ὑμεναίων γόος ἀντίπαλος,

λευκῶν τε πέπλων μέλανεσ στολμοὶ

πέμπουσί μ' ἔσω

λέκτρων κοίτας ἐς ἐρήμους.

925

Χ Ο Ρ Ο Σ.

παρ' εὐτυχῇ σοι πότιμον ἦλθεν ἀπειροκάκῳ τὸδ' ἄλγος · ἀλλ' ἔσωσας

βίοτον καὶ ψυχάν.

ἔθανε δάμαρ, ἔλιπε φιλίαν ·

τί νέον τόδε ; πολλοῖς

930

ἤδη παρέλυσεν

θάνατος δάμαρτος.

Α Δ Μ Η Τ Ο Σ.

φίλοι, γυναικὸς δαίμον' εὐτυχέστερον

935

τοῦμοῦ νομίζω, καίπερ οὐ δοκοῦνθ' ὁμῶς ·

τῆς μὲν γὰρ οὐδὲν ἄλγος ἄψεταιί ποτε,

πολλῶν δὲ μόχθων εὐκλεῆς ἐπαύσατο.

ἐγὼ δ', ὃν οὐ χρῆν ζῆν, παρεῖς τὸ μόρσιμον,

λυπρὸν διάξω βίοτον · ἄρτι μανθάνω.

940

πῶς γὰρ δόμων τῶνδ' εἰσόδους ἀνέξομαι ;
 τίν' ἂν προσειπὼν, τοῦ δὲ προσρηθεὶς ὕπο,
 τερπνῆς τύχοιμ' ἂν εἰσόδου ; ποῖ τρέψομαι ;
 ἥ μὲν γὰρ ἔνδον ἐξελαῖ μ' ἐρημία,
 γυναικὸς εὐνάς εὖτ' ἂν εἰσίδω κενὰς 945
 θρόνους τ' ἐν οἷσιν ἴζε, καὶ κατὰ στέγας
 αὐχμηρὸν οὐδας, τέκνα δ' ἀμφὶ γούνασι
 πίπτοντα κλαίῃ μητέρ', οἱ δὲ δεσπότην
 στένωσιν οἷαν ἐκ δόμων ἀπώλεσαν.
 τὰ μὲν κατ' οἶκον τοιάδ' · ἔξωθεν δέ με 950
 γάμοι τ' ἐλῶσι Θεσσαλῶν καὶ ξύλλογοι
 γυναικοπληθεῖς · οὐ γὰρ ἐξανέξομαι
 λεύσσω δάμαρτος τῆς ἐμῆς ὁμήλικας.
 ἐρεῖ δέ μ' ὅστις ἐχθρὸς ὦν κῦρεῖ τάδε ·
 Ἴδοῦ τὸν αἰσχυρῶς ζῶνθ', ὅς οὐκ ἔτλη θανεῖν, 955
 ἀλλ' ἦν ἔγηνεν ἀντιδρὸς ἀψυχία
 πέφευγεν Αἰδην · εἴτ' ἀνὴρ εἶναι δοκεῖ ;
 στυγεῖ δὲ τοὺς τεκόντας, αὐτὸς οὐ θέλων
 θανεῖν. — τοιάνδε πρὸς κακοῖσι κληδόνα
 ἔξω. τί μοι ζῆν δῆτα κύδιον, φίλοι, 960
 κακῶς κλύοντι καὶ κακῶς πεπραγότε ;

ΧΟΡΟΣ.

ἐγὼ καὶ διὰ μούσας
 καὶ μετάρσιος ἤξα, καὶ
 πλείστων ἀψάμενος λόγων
 κρεῖσσον οὐδὲν ἀνάγκας 965
 εὖρον, οὐδέ τι φάρμακον
 Θρήσσαις ἐν σανίσιν, τὰς
 Ὀρφεῖα κατέγραψεν

γῆρας, οὐδ' ὅσα Φοῖβος Ἀσκληπιάδαις ἔδωκε 970
φάρμακα πολυπόνοις ἀντίτεμῶν βροτοῖσιν.

μόνας δ' οὐτ' ἐπὶ βωμούς
ἔλθεῖν οὔτε βρετᾶς θεᾶς
ἔστιν, οὐ σφαγίων κλύει. 975

μή μοι, πότνια, μείζων
ἔλθοις ἢ τὸ πρὶν ἐν βίῳ.
καὶ γὰρ Ζεὺς ὃ τι νεύσῃ,
σὺν σοὶ τοῦτο τελευτᾷ. 979

καὶ τὸν ἐν Χαλύβοις δαμάξεις σὺ βία σίδαρον,
οὐδέ τις ἀποτόμου λήματός ἐστιν αἰδώς.

καὶ σ' ἐν ἀφύκτοισι χερῶν εἴλε θεὰ δεσμοῖς ·
τόλμα δ' · οὐ γὰρ ἀνάξεις ποτ' ἔνερθεν 985

ἔκλαίων τοὺς φθιμένους ἄνω. καὶ θεῶν σκότιοι
φθίνουσι παῖδες ἐν θανάτῳ. 990

φίλα μὲν ὅτ' ἦν μεθ' ἡμῶν,
φίλα δ' ἔτι καὶ θανοῦσα ·

γενναιοτάταν δὲ πασᾶν
ἔξεύξω κλισίαις ἄκοιτιν.

μηδὲ νεκρῶν ὥς φθιμένων χῶμα νομιζέσθω 995

τύμβος σᾶς ἀλόχου, θεοῖσι δ' ὁμοίως
τιμάσθω, δέβας ἐμποδῶν. καί τις δοχμίαν 1000

κέλευθον ἐμβαίνων τόδ' ἐρεῖ ·

Ἀντα ποτὲ προὔθαν' ἀνδρὸς,

νῦν δ' ἐστὶ μάκαιρα δαίμων,

χαῖρ', ὦ πότνι', εὖ δὲ δοίης. —

τοῖαί νιν προσερούσι φῆμαι. 1005

καὶ μὲν ὅδ', ὥς ἔοικεν, Ἀλκμήνης γόνος,

Ἀδμητε, πρὸς σὴν ἐστίαν πορεύεται.

φίλον πρὸς ἄνδρα χρή λέγειν ἐλευθέρως,
 Ἀδμητε, μὴ μὲν δ' οὐχ ὑπὸ σπλάγχνοις ἔχειν
 σιγῶντ'. ἐγὼ δὲ σοῖς κακοῖσιν ἡξίουν 1010
 ἐγγὺς παρεστὼς ἐξετάζεσθαι φίλος.
 σὺ δ' οὐκ ἔφραζες σῆς προκείμενον νέκυν
 γυναικὸς, ἀλλὰ μ' ἐξένιζες ἐν δόμοις,
 ὥς δὴ θυραίου πῆματος σπουδὴν ἔχων.
 καῖστεψα κράτα καὶ θεοῖς ἐλειψάμην 1015
 σπονδὰς ἐν οἴκοις δυστυχοῦσι τοῖσι σοῖς.
 καὶ μέμφομαι μὲν μέμφομαι παθὼν τὰδε,
 οὐ μὲν σε λυπεῖν ἐν κακοῖσι βούλομαι.
 ὦν δ' οὕνεχ' ἦκω δεῦρ' ὑποστρέψας πάλιν
 λέξω. γυναῖκα τήνδε μοι σῶσον λαβὼν, 1020
 ἕως ἂν ἵππους δεῦρο Θρηκίας ἄγων
 ἔλθω, τύραννον Βιστόνων κατακτανών.
 πρῶτας δ' ὃ μὴ τύχοιμι, — νοστήσαιμι γάρ, —
 δίδωμι τήνδε σοῖσι προσπολεῖν δόμοις.
 πολλῶ δὲ μόχθῳ χεῖρας ἦλθεν εἰς ἐμάς · 1025
 ἄγωνα γὰρ πάνδημον εὐρίσκω τινὰς
 τιθέντας ἀθληταῖσιν, ἄξιον πόνου,
 ὅθεν κομίζω τήνδε νικητήρια
 λαβὼν · τὰ μὲν γὰρ κοῦφα τοῖς νικῶσιν ἦν
 ἵππους ἄγεσθαι, τοῖσι δ' αὖ τὰ μείζονα 1030
 νικῶσι, πυγμὴν καὶ πάλην, βουφόρβια.
 γυνὴ δ' ἐπ' αὐτοῖς εἶπετ' · ἐντυχόντι δὲ
 αἰσχρὸν παρεῖναι κέρδος ἦν τόδ' εὐκλεές.
 ἀλλ', ὥσπερ εἶπον, σοὶ μέλειν γυναῖκα χρή ·
 οὐ γὰρ κλοπαίαν, ἀλλὰ σὺν πόνῳ λαβὼν 1035
 ἦκω · χρόνῳ δὲ καὶ σὺ μ' αἰνέσεις ἴσως.

ΑΔΜΗΤΟΣ.

οὔτοι σ' ἀτίζων οὐδ' ἐν ἐχθροῖσιν τιθεὶς
ἔκρυψ' ἐμῆς γυναικὸς ἀθλίους τύχας·
ἀλλ' ἄλγος ἄλγει τοῦτ' ἂν ἦν προσκείμενον,
εἴ του πρὸς ἄλλου δώμαθ' ὥρμήθης ξένου· 1040

ἄλλις δὲ κλαίειν τοῦμὸν ἦν ἐμοὶ κακόν.
γυναῖκα δ', εἴ πως ἔστιν, αἰτοῦμαί σ', ἄναξ,
ἄλλον τιν' ὅστις μὴ πέπονθεν οἷ' ἐγὼ
σώζειν ἀνὰ ^{τοῦ} Θεσσαλῶν· πολλοὶ δέ σοι
ξένοι Φεραίων· μή μ' ἀναμνήσης κακῶν. 1045

οὐκ ἂν δυναίμην τήνδ' ὄρων ἐν δώμασιν
ἄδακρυς εἶναι· μὴ νοσοῦντί μοι νόσον
προσθῆς· ἄλλις γὰρ συμφορᾷ βαρύνομαι.
ποῦ καὶ τρέφοιτ' ἂν δωμάτων νέα γυνή;
νέα γὰρ, ὥς ἐσθῆτι καὶ κόσμῳ πρόκειται. 1050

πότερ' αὖ κατ' ἀνδρῶν δῆτ' ἐνοικήσει στέγην;
καὶ πῶς ἀκραιφνής, ἐν νέοις στρωφωμένη,
ἔσται; τὸν ἡβῶνθ', Ἡράκλεις, οὐ ῥάδιον
εἶργειν· ἐγὼ δέ σου προμηθίαν ἔχω.

ἢ τῆς θανούσης θάλαμον εἰσβήσας τρέφω;
καὶ πῶς ἐπείσφρω τήνδε τῷ κείνης λέχει;
διπλὴν φοβοῦμαι μέμψιν, ἔκ τε δημοτῶν,
μή τίς μ' ἐλέγξῃ τὴν ἐμὴν εὐεργέτιν
προδόντ' ἐν ἄλλης δεμνίοις πιτνεῖν νέας, 1055

καὶ τῆς θανούσης, — ἀξία δέ μοι σέβειν, —
πολλὴν πρόνοιαν δεῖ μ' ἔχειν. σὺ δ', ὦ γύναι,
ἥτις ποτ' εἴ σὺ, ταῦτ' ἔχουσ' Ἀλκήστιδι
μορφῆς μέτρο' ἴσθι, καὶ προσήϊξαι δέμας.
οἴμοι. κόμιζε πρὸς θεῶν ἐξ ὀμμάτων

γυναῖκα τήνδε, μή μ' ἔλῃς ἥρημένον. 1060

δοκῶ γὰρ αὐτὴν εἰσορῶν γυναῖχ' ὄραν
 ἐμὴν · θολοῖ δὲ καρδίαν, ἐκ δ' ὀμμάτων
 πηγαὶ κατέρχονται ὥς τλήμων ἐγὼ
 ὥς ἄρτι πένθους τοῦδε γεύομαι πικροῦ.

ΧΟΡΟΣ.

ἐγὼ μὲν οὐκ ἔχοιμ' ἂν εὖ λέγειν τύχην ·
 χρὴ δ', ὅστις εἴ σὺ, καρτερεῖν θεοῦ δόσιν.

1070

ΗΡΑΚΛΗΣ.

εἰ γὰρ τοσαύτην δύναμιν εἶχον ὥστε σὴν
 ἐς φῶς πορεύσθαι νερτέρων ἐκ δωματίων
 γυναῖκα, καί σοι τήνδε πορσύναι χάριν.

ΑΔΜΗΤΟΣ.

σάφ' οἶδα βούλεσθαί σ' ἂν. ἀλλὰ ποῦ τόδε ·
 οὐκ ἔστι τοὺς θανόντας ἐς φάος μολεῖν.

ΗΡΑΚΛΗΣ.

μὴ νῦν ὑπέρβαλλ', ἀλλ' ἐναισίμως φέρε.

ΑΔΜΗΤΟΣ.

ῥᾶον παραινεῖν ἢ παθόντα καρτερεῖν.

ΗΡΑΚΛΗΣ.

τί δ' ἂν προκόπτοις, εἰ θέλεις ἀεὶ στένειν ;

ΑΔΜΗΤΟΣ.

ἔγνωκα καὐτὸς, ἀλλ' ἔρως τις ἐξάγει.

1080

ΗΡΑΚΛΗΣ.

τὸ γὰρ φιληῆσαι τὸν θανόντ' ἄγει δάκρυ.

ΑΔΜΗΤΟΣ.

ἀπώλεσέν με, καὶ τι μᾶλλον ἢ λέγω.

ΗΡΑΚΛΗΣ.

γυναικὸς ἐσθλῆς ἥμπλακες · τίς ἀντερεῖ ;

ΑΔΜΗΤΟΣ.

ὥστ' ἄνδρα τόνδε μηκέθ' ἥδεσθαι βίῳ.

ΗΡΑΚΛΗΣ.

χρόνος μαλάξει, νῦν δ' ἔθ' ἡδᾶ σοι κακόν.

1085

ΑΔΜΗΤΟΣ.

χρόνον λέγοις ἄν, εἰ χρόνος τὸ κατθανεῖν.

ΗΡΑΚΛΗΣ.

γυνή σε παύσει καὶ νέου γάμου πόθοι.

ΑΔΜΗΤΟΣ.

σίγησον· οἶον εἶπας. οὐκ ἄν ὥομην.

ΗΡΑΚΛΗΣ.

τί δ' ; οὐ γαμεῖς γάρ, ἀλλὰ χηρεύσει λέχος ;

ΑΔΜΗΤΟΣ.

οὐκ ἔστιν ἥτις τῷδε συγκλιθήσεται.

1090

ΗΡΑΚΛΗΣ.

μῶν τὴν θανοῦσαν ὠφελεῖν τι προσδοκᾷς ;

ΑΔΜΗΤΟΣ.

κείνην ὅπουπέρ ἐστι τιμᾶσθαι χρεῶν.

ΗΡΑΚΛΗΣ.

αἰνῶ μὲν αἰνῶ · μωρίαν δ' ὀφλίσκάνεις.

ΑΔΜΗΤΟΣ.

ὥς μήποτ' ἄνδρα τόνδε νύμφιον καλῶν.

ΗΡΑΚΛΗΣ.

ἐπήνεσ' ἀλόχῳ πιστὸς οὐνεκ' εἶ φίλος.

1095

ΑΔΜΗΤΟΣ.

θάνοιμ' ἐκείνην καίπερ οὐκ οὔσαν προδούς.

ΗΡΑΚΛΗΣ.

δέχου νυν εἴσω τήνδε γενναίων δόμων.

ΑΔΜΗΤΟΣ.

μὴ, πρὸς σε τοῦ σπείραντος ἄντομαι Διός.

ΗΡΑΚΛΗΣ.

καὶ μὴν ἁμαρτήσῃ γε μὴ δράσας τάδε.

ΑΔΜΗΤΟΣ.

καὶ δρῶν γε λύπη καρδίαν δηχθήσομαι.

1100

ΗΡΑΚΛΗΣ.

πιθοῦ · τάχ' ἄν γὰρ ἐς δέον πέσοι χάρις.

ΑΔΜΗΤΟΣ.

φεῦ.

εἴθ' ἐξ ἀγῶνος τήνδε μὴ ^{γρὶ} λαβέῃς ποτε.

ΗΡΑΚΛΗΣ.

νικῶντι μέντοι καὶ σὺ συννικᾷς ἐμοί.

ΑΔΜΗΤΟΣ.

καλῶς ἔλεξας· ἡ γυνὴ δ' ἀπελθέτω.

ΗΡΑΚΛΗΣ.

ἄπεισιν, εἰ χρή· πρῶτα δ' εἰ χρεῶν ἄθρῃ.

1105

ΑΔΜΗΤΟΣ.

χρὴ, σοῦ γε μὴ μέλλοντος ὀργαίνειν ἐμοί.

ΗΡΑΚΛΗΣ.

εἰδώς τι καὶ γὰρ τήνδ' ἔχω προθυμίαν.

ΑΔΜΗΤΟΣ.

νίκα νυν. οὐ μὴν ἀνδάνοντά μοι ποιεῖς.

ΗΡΑΚΛΗΣ.

ἀλλ' ἔσθ' ὅθ' ἡμᾶς αἰνέσεις· πιθοῦ μόνον.

ΑΔΜΗΤΟΣ.

κομίζετ', εἰ χρή τήνδε δέξασθαι δόμοις.

1110

ΗΡΑΚΛΗΣ.

οὐκ ἂν μεθείην τὴν γυναῖκα προσπόλοις.

ΑΔΜΗΤΟΣ.

σὺ δ' αὐτὸς αὐτὴν εἷσαγ', εἰ βούλει, δόμοις.

ΗΡΑΚΛΗΣ.

ἐς σὰς μὲν οὖν ἔγωγε θήσομαι χέρας.

ΑΔΜΗΤΟΣ.

οὐκ ἂν θίγοιμι, δῶμα δ' εἰσελθεῖν πάρα.

ΗΡΑΚΛΗΣ.

τῇ σῇ πέποιθα χειρὶ δεξιᾷ μόνῃ.

1115

ΑΔΜΗΤΟΣ.

ἄναξ, βιάζει μ' οὐ θέλοντα δρᾶν τάδε.

ΗΡΑΚΛΗΣ.

τόλμα προτεῖναι χεῖρα καὶ θιγεῖν ξένης.

Α Δ Μ Π Τ Ο Σ .

καὶ δὴ προτείνω, Γοργόν' ὥς καρατόμῳ.

Η Ρ Α Κ Λ Η Σ .

ἔχεις ;

Α Δ Μ Η Τ Ο Σ .

ἔχω.

Η Ρ Α Κ Λ Η Σ .

ναὶ, σῶζε νῦν, καὶ τὸν Διὸς

φήσεις ποτ' εἶναι παῖδα γενναῖον ξένον. 1120

βλέψον δ' ἐς αὐτήν, εἴ τι σῇ δοκεῖ πρέπειν
γυναικί · λύπης δ' εὐτυχῶν μεθίστασο.

Α Δ Μ Η Τ Ο Σ .

ὦ θεοὶ, τί λέξω ; θαῦμ' ἀνέλπιστον τόδε ·
γυναῖκα λεύσσω τήνδ' ἐμὴν ἐτητύμῳ,
ἣ κέρτομός με θεοῦ τις ἐκπλήσσει χαρά ; 1125

Η Ρ Α Κ Λ Η Σ .

οὐκ ἔστιν, ἀλλὰ τήνδ' ὄρα's δάμαρτα σήν.

Α Δ Μ Η Τ Ο Σ .

ὄρα γε μή τι φάσμα νεοτέρων τόδ' ἦ.

Η Ρ Α Κ Λ Η Σ .

οὐ ψυχαγωγὸν τόνδ' ἐποιήσω ξένον.

Α Δ Μ Η Τ Ο Σ .

ἀλλ' ἦν ἔθαπτον εἰσορῶ δάμαρτ' ἐμήν ;

Η Ρ Α Κ Λ Η Σ .

σάφ' ἴσθ' . ἀπιστεῖν δ' οὐ σε θαυμάζω τύχην 1130

Α Δ Μ Η Τ Ο Σ .

θίγω, προσείπω ζῶσαν ὥς δάμαρτ' ἐμήν ;

Η Ρ Α Κ Λ Η Σ .

πρόσειπ' . ἔχεις γὰρ πᾶν ὅσονπερ ἤθελες.

Α Δ Μ Η Τ Ο Σ .

ὦ φιλτάτης γυναικὸς ὄμμα καὶ δέμας,
ἔχω σ' ἀέλπτως, οὐ ποτ' ὄψεσθαι δοκῶν.

ΗΡΑΚΛΗΣ.

ἔχεις · φθόνος δὲ μὴ γένοιτό τις θεῶν.

1135

ΑΔΜΗΤΟΣ.

ὦ τοῦ μεγίστου Ζηνὸς εὐγενὲς τέκνον,
 εὐδαιμονοίης, καί σ' ὁ φιτύσας πατὴρ
 σώζοι · σὺ γὰρ δὴ τᾶμ' ἀνώρθωσας μόνος.
 πῶς τήνδ' ἔπεμψας νέρθεν ἐς φάος τόδε ;

ΗΡΑΚΛΗΣ.

μάχην ξυνάψας δαιμόνων τῷ κυρίῳ.

1140

ΑΔΜΗΤΟΣ.

ποῦ τόνδε Θανάτῳ φῆς ἀγῶνα συμβαλεῖν ;

ΗΡΑΚΛΗΣ.

τύμβον παρ' αὐτὸν ἐκ λόχου μάρψας χεροῖν.

ΑΔΜΗΤΟΣ.

τί γάρ ποθ' ἦδ' ἀναυδὸς ἔστηκεν γυνή ;

ΗΡΑΚΛΗΣ.

οὐπὼ θέμις σοι τῆσδε προσφωνημάτων
 κλύειν, πρὶν ἂν θεοῖσι τοῖσι νερτέροις
 ἀφαγνίσηται καὶ τρίτον μόλη φάος.

1145

ἀλλ' εἴσαγ' εἴσω τήνδε · καὶ δίκαιος ὢν
 τὸ λοιπὸν, Ἄδμητ', εὐσέβει περὶ ξένους.
 καὶ χαῖρ' · ἐγὼ δὲ τὸν προκείμενον πόνον
 Σθενέλου τυράννω παιδὶ πορσυνῶ μολών.

1150

ΑΔΜΗΤΟΣ.

μεῖνον παρ' ἡμῖν καὶ ξυνέστιος γενοῦ.

ΗΡΑΚΛΗΣ.

αὐθις τόδ' ἔσται, νῦν δ' ἐπείγεσθαί με δεῖ.

ΑΔΜΗΤΟΣ.

ἀλλ' εὐτυχοίης, νόστιμον δ' ἔλθοις πόδα.

ἀστοῖς δὲ πάσῃ τ' ἐννέπῳ τετραρχίᾳ

χοροῦς ἐπ' ἐσθλαῖς συμφοραῖσιν ἰστάναι

1155

βωμούς τε κνισᾶν βουθύτοισι προστροπαῖς.
 νῦν γὰρ μεθηρμόσμεσθα βελτίῳ βίον
 τοῦ πρόσθεν · οὐ γὰρ εὐτυχῶν ἀρνήσομαι.

ΧΟΡΟΣ.

πολλαὶ μορφαὶ τῶν δαιμονίων,
 πολλὰ δ' ἀέλπτως κραίνουσι θεοί.
 καὶ τὰ δοκηθέντ' οὐκ ἔτελέσθη,
 τῶν δ' ἀδοκῆτων πόρον εὔρε θεός.
 τοιόνδ' ἀπέβη τόδε πράγμα.

1160

πολλὰ μορφαὶ τῶν δαιμονίων

Je f. 12. 75
 Hunting

select variations: f. 12. 75
 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

NOTES.

NOTES.

N. B. Mt. = Matthiæ's Grammar; B. = Robinson's Buttman (New York, 1851); K. = Kühner's (Andover, 1844); Cr. = Crosby's; Soph. = that of Sophocles (ed. of 1847).

ON THE ARGUMENTS.

I.

Ἀπόλλων ἡγήσατο. The ground of Apollo's friendship for Admetus is told in the prologue. A learned Scholiast on v. 1 says, that the commonly received story is followed by Euripides. Others say, that he slew the sons of the Cyclops; others, again, that he served Admetus after having slain the dragon at Pytho; and this agrees with a whole circle of fables relating to Apollo. The vengeance of Jupiter was incurred by Æsculapius for raising some one to life. Our poet, by his use of the imperfect *ἀνίστη* (v. 127), implies that he often exercised this power. Nine different statements as to the person raised by Æsculapius are cited by the Scholiast from as many authors. All this shows, that the story was often worked over by poets and mythographers. The time of this service was a great year, or eight years. For the philosophical examination of this *mythus*, Müller (History of the Dorians, Book II. pp. 204, 320, in the German) may be consulted with advantage.

Ἀδμητος. Both Admetus and Alcestis were of the tribe of the Minyæ, concerning whom see Müller's "Orchomenos," especially p. 256. Cretheus and Salmoneus were brothers, and sons of Æolus. Phēres, father of Admetus, was a son of Cretheus; and Tyro, daughter of Salmoneus, bore Pelias, the father of Alcestis and Acastus (see v. 732). Jason was of the same family, being nephew of Pheres and of Pelias, and cousin of Admetus.

The name of Admetus is inwoven in the peculiarly poetical fables which relate to the Minyæ. When Jason, according to Pindar's most beautiful description in the fourth Pythian Ode, came down from Mount Pelion to claim the kingdom of Iolcus, which Pelias had wrested from his father, his relatives went to greet him. "Pheres came from the neighborhood, and left the fountain Hypereis. Amythan came from Messene, and speedily Admetus came and Melampus with kind feelings towards their cousin." (Pyth. iv. 222–225.) Admetus was also one of the Argonauts (Apol. Rhod. i. 49; Orph. Arg. 176–179), and one of the companions of Meleager in hunting the boar (Apol. lod. p. 49, ed. Heyne). According to the *mythus* preserved by this latter author (comp. also Hyginus, Fab. 50, 51), he won Alcestis through the kindness of Apollo. Pelias had promised her to whoever should yoke lions and boars together: this Apollo enabled Admetus to do; and, on bringing a chariot drawn by these animals to Pelias, he received her in marriage. I have thought it worth while to mention these *mythi*, because they lie in part out of the common circle of fables, and serve to individualize the characters of the piece.

Homer alludes to Admetus in the "Catalogue of Ships" (Iliad ii. 711, 764), where his son Eumelus appears as one of the Grecian leaders. Eumelus had the best horses, says the poet, of any chieftain before Troy, except Achilles, for they had been reared by Apollo. In Iliad xxiii. he con

tends in the chariot-race which was held in honor of Patroclus. His wife Iphthima, sister of Penelope, is mentioned *Odys.* iv. 798. He is a little boy in the present play, and his sister, whose name, according to the Scholiast on v. 269 (ed. Matthiæ), was Perimele, appears without speaking.

II.

οὐδετέρῳ, *neither* of the other two. This must refer to Æschylus and Sophocles, neither of whom, says the writer of the argument, wrote a drama upon this subject. Sophocles, however, introduced Admetus into one of his dramas from which Plutarch (*De Defect. Orac.* § 15) has quoted a line referring to the service of Apollo:

Οὐμός δ' ἀλέκτωρ αὐτὸν ἤγε πρὸς μύλην,

where Admetus, who according to Plutarch utters the words, must be speaking of Apollo's going to his servile labor in the mill at the crowing of the cock. Welcker, however, (*Griech. Trag.* I. 344, seq.) explains ἀλέκτωρ as the same here with ἀλοχος, puts the passage in the mouth of Alcestis, and even calls the play by her name. Another fragment (*Soph. Frag. incert.* 758, Dind.),

ὦ γῆ Φεραία, χαίρει, συγγονὸν θ' ὕδωρ

Ὑπέρεια κρήνη, νᾶμα θεοφιλέστατον,

belonged probably to the same play, and may be a part of the farewell of Alcestis. Glum (*De Eurip. Alcest. Comment.*, Berlin, 1836) assigns this fragment to a drama called Eumelus (the son of Alcestis), but the existence of such a drama is doubtful. (Welcker, u. s., I. 66.)

τὸ δράμα Ἀλκήστιδι. This passage, which is the new part of the argument mentioned in the Preface, calls for several remarks.

1. The first words contain a reference apparently to a chronological list of our poet's dramas. The numerals ἕξ

are corrupt. If we read ζ for ξ, as the two letters are often confounded, the Alcestis will take the seventeenth place on the list. But as Euripides began to write for the theatre in Olymp. 81. 1, seventeen years before the date of this play, and in fifty years wrote ninety dramas, there is reason to suppose that both the numbers may have suffered in the hands of the copyists.

2. Just below I have followed Dindorf in altering τὸ λ into πέντε, i. e. Olymp. 85, which the name of the Archon required. The year of the Olympiad (which was the second) is not given by the writer of the argument.

3. Of the tragedies mentioned, Cressæ and Telephus are both referred to in the Acharnenses. (Comp. the Scholia on Acharn. 408–448, ed. Bekker.) The Alcmaeon is called διὰ Ψωφίδος, because, in passing through the Arcadian town so called, Alcmaeon was delivered from the attacks of the Furies. The name was used also to distinguish it from Alcmaeon διὰ Κορίνθου, a play of Euripides first exhibited by his son after his death.

4. The fourth place in a tetralogy, usually occupied by a satyric drama, here belongs to Alcestis. This shows us that, at the date of this play, when a poet presented four pieces at a time, he was free to write a satyric drama or not as he pleased. But it throws great light also on the nature of the present play, as will have appeared to the reader of the Preface. The drama is more like an elegant masque than like ancient tragedy. In its catastrophe it bears some resemblance to the “Winter’s Tale” of Shakespeare.

ἐν Φεραίς. This place, reputed to have been founded by Pheres, was situated near Lake Bœbeis (comp. v. 590), now called Carlas, or the Lake of Carla (comp. v. 588), in a fertile soil, at the distance of ninety stadia from Pagasæ, its emporium. It was very near Mount Pelion, and not far from Iolcus. It had a celebrated fountain, Hypereia, al

luded to by Homer, and of which Colonel Leake (Northern Greece, IV. 440) has given a particular description. Pheræ rose into importance under its tyrant Jason, about 390 B. C., and sunk upon the ascendancy of Philip of Macedon. See Cramer's Greece, I. 392; Mannert, VII. 588, and the authors there cited; and comp. the note on v. 587.

εἰσὶ δὲ χορηγοί. The text here is corrupt or deficient; and in one of the two MSS. containing these words, there is a lacuna of about four letters after δέ. Glum supplies δύο, supposing that the writer took χορηγός in the sense of leader of the Chorus, and referred to the division into semi-choruses at v. 213. Dindorf reads Εἰσίδοτος δ' ἐχορήγει. This name occurs on Athenian monuments, and the choragus is mentioned by name in the argument to Agamemnon.

ἀνοίκεια τῆς τραγικῆς (sc. δράματα). The ancient tragic poets, notwithstanding what is here said, occasionally produced pieces which did not have a tragic termination. Such are, besides the Orestes, the Furies of Æschylus, the Philoctetes of Sophocles, the Ion, Helena, and Iphigenia in Tauris, of Euripides.

On the *dramatis personæ* it may be observed, that only two characters converse on the stage together, excepting in the scene where the boy Eumelus speaks. This is the case also in the Medea, but in no other play of Euripides, and in none of Sophocles. This arrangement would make it possible for two actors to perform all the parts except that of the child, and would render superfluous the third one of the actors assigned to each of the contending poets by the Archon. Thus, for example, one actor might sustain the parts of Apollo, Alcestis, Hercules, and Pheres; and the other, those of Orcus, the maid, Admetus, and the servant. But however we divide the parts, Apollo, who withdraws from the house, must at v. 243 come out of the house; then

one of the characters who have entered the house must reappear as Hercules, coming from abroad ; and the servant, who after v. 836 would naturally enter the house, must reappear, in a very short time, as Admetus returning from the grave. See on this subject Elmsley's *Medea*, notes on the *dramatis personæ*, and his review of Markland's *Supplices* (Quart. Rev. No. 14).

The parts of the drama, according to the technical divisions are, — 1. Prologue. 1–76. Apollo and Orcus on the stage in their appropriate costumes. (Comp. vv. 39, 76, 843.) Both leave the stage, the latter entering the house. 2. Parodus (or portion recited or sung by the Chorus first after entering the orchestra, the parodus proper being a choral song). 77–136. The Chorus divides into halves, which respond to one another partly in anapæsts. Then the whole Chorus sings. 3. First Episodium (so called from the entrance of a new speaker, beside the Chorus, and including all the dialogue between the choral songs): 137–212. A maid from the house informs the Chorus of the occurrences within, and then returns. 4. First Stasimum (or song of the Chorus after it has taken its station. But this is unlike the odes properly so called, and is of the kind called *κομματικά* by K. O. Müller in his edition of the *Furies* of Æschylus). 213–242. Sung in part at least by portions of the Chorus, and closed by anapæsts recited by the Coryphæus. 5. Second Episodium. 243–434. Composed of an impassioned antistrophic dialogue (of the description termed *τὰ ἀπὸ σκηνῆς*), cooling down through some anapæsts of Admetus into trimeters. Just as Alcestis has closed her eyes in death, her little son sings forth a monody, which is antistrophic. The deceased lady is carried into the house, whither Admetus goes also after some directions to the Chorus. 6. Second Stasimum. 435–475. In praise of Alcestis. 7. Third Episodium. 476–567. Hercules, known no doubt to the spectators by his usual

costume and not announced, stops at his friend's house for entertainment, is deceived by him as to the state of the family, and goes in to lodge. 8. Third Stasimum. 568–605. In praise of the hospitable nature of Admetus. 9. Fourth Episodium. 606–961. The father of Admetus, coming to the funeral, is forbidden to have a part in it. The procession, to which the Chorus joins itself, moves for the grave. (See v. 746, note.) A servant comes out from the house and blames the unseasonable jollity of Hercules, who, while chiding the moroseness of the servant, discovers his own misimpression, and, stung by regret, goes off to snatch Alcestis from Orcus. The procession returns. A dialogue ensues between Admetus and the Chorus, to be called perhaps a *κομμός*, in which the former utters anapæsts, or mere interjections. 10. Fourth Stasimum. 962–1005. The inexorableness of fate, and the heroism of Alcestis deserving of immortality. Admetus remains on the stage through the choral song, as if unwilling to enter his desolate dwelling. 11. Exodus. 1006–1163. Hercules returns bringing a veiled mute woman, who turns out to be Alcestis. The Chorus retires, pronouncing a few closing anapæsts.

ON THE PLAY.

1. *ὦ δώματα*. Here there is an exclamation, without any address following it. The Andromache and Electra of Euripides begin in the same way. See Mt. § 312. 6.

1, 2. *ἐν οἷς . . . αἰνέσαι*, in which I deigned to put up with a hired laborer's fare. — *ἔτλην* denotes bearing or enduring that which is beneath one's situation. Comp. v. 572. — *θῆσσαν*, properly the feminine of *θής*, is here used adjectively instead of *θητικήν*. Soph. § 156, N. 4; Cr. § 652. — *αἰνέ*

σαι, *to acquiesce in, put up with*. This is one modification of the idea of *praising* or of *assenting to*, which αἰνέω so often has, as in v. 525; another is that of *consenting to* or *granting*, which we find in v. 12.

4. φλόγα, *fulmen*, as vv. 5, 129 show. So also Διὸς φλογμός, Helena 1162, οὐρανία φλόξ, Medea 144, are used.

5. οὗ, *on whose* (or, it may be, *on which*) *account*. Verbs denoting *to be angry* often take a genitive of that on account of which the feeling is aroused. Comp. Antig. 1177.

7. ἀποινα is in apposition with θητεύειν. K. § 266. 2, R. 2; Soph. § 156. c; Cr. § 501. 8. Apollo was placed in this condition, as a *satisfaction* or *atonement* for having shed blood. In this, the fable copies the usages of early times in Greece, when exile, during one or more years, was an ordinary atonement for manslaughter. See note on the arguments, page 55.

8. ἐλθὼν γαίαν. The accusative of the place *whither*, without a preposition, after verbs of motion, is exceedingly common in the tragic poets. Comp. vv. 413, 545, 560, 872; K. § 277; Cr. § 628; Soph. § 186. 1. — ἐβουφόρβουν. As Apollo is called a shepherd in v. 572, this word is probably taken here in the wide sense of tending *flocks*, as well as *herds*. So βουκολέω, in Iliad xx. 221, is used of tending horses.

9. ἔσωζον, for brevity's sake, includes σώζω also, and thus is taken with ἐς τόδ' ἡμέρας. Hermann's remark on this and the preceding imperfect is, that they are used *quia adiuuc serviebat Admeto*. He must have taken ἐς τόδ' ἡμέρας with ἐβουφόρβουν as well as with ἔσωζον. But there is no evidence that the poet thought of Apollo as still in the service of Admetus, into which he entered before the marriage with Alcestis. Comp. the choral ode, v. 568, seq., where that service is spoken of as a past event. And why did he appear as a God here, if he were now tending herds?

Both imperfects denote duration, and the latter only is taken with ἐς τόδ' ἡμέρας. Of this latter phrase Wüstemann says, "non significat *usque ad hunc diem*, sed *usque ad hoc temporis momentum*." Comp. *until now-a-days*.

11. The ordinary idiom would be δὲ ἐρρύσάμην μὴ θανεῖν (comp. Orest. 599), or ἀπό, ἐκ, θανάτου, or θανάτου without a preposition: comp. v. 770. After many verbs containing a negative idea, an infinitive usually takes μὴ; but occasionally the infinitive is annexed without μὴ. See Mt. § 434. 4. 3. The distinction seems to be this: the infinitive with μὴ expresses the result of the action; without αὐτή, that in reference to which deliverance is effected.

12. Μοίρας δολώσας. According to the Scholiast, the fable made Apollo obtain this of the Fates, after he had intoxicated them with wine. The Greeks thought, that the decree of the Fates could be modified, or suspended in its execution, but not without their own consent. Comp. Herodot. I. § 91.

13. Wakefield takes τὸν παραντίκα by itself, as though there were an ellipsis of χρόνον. Comp. τὸν αἰὲ for τὸν αἰὲ χρόνον, Soph. Electr. 1075. There is, however, no reason for separating these words from Ἀιδην, which here denotes *death*.

14. διαλλάξαντα, *on condition that he gave in exchange*, sc. ἀντὶ ἑαυτοῦ. This compound of ἀλλάσσω occurs nowhere else in the tragic poets in this sense.

15, 16. Πάντας φίλους . . . πατέρα, etc. The apposition here is peculiar in this, that only the two most prominent persons in the class of friends are named. We may translate *his friends* especially *his father*, etc. — ἔτικτε. The imperfect and present participle of τίκω are often used by the tragic poets, where the aorist forms might be expected. In such cases τίκω denotes *I am a parent*. A number of presents, says Krueger (Gram. § 53. 1), besides their

proper sense, have a kind of perfect one ; as, *φεύγω*, *I flee* and *I am an exile* ; *νικῶ*, *I conquer* and *am a victor* ; *ἄδικῶ*, *I do wrong* and *am a wrong-doer*. Comp. the note on Prometheus. 849.

17. *πλὴν γυναικὸς ἦτις*. Here we should expect the more general word *ὅστις*, and not its feminine. I formerly accounted for *ἦτις*, as a case of attraction. It is better to say that in the form of words “ he found not save his wife any one who ” ; the poet implies that “ he found one, who, namely, his wife,” and accommodates the gender to this implied thought. — In v. 18, *μηκέτ’*, the old reading, broke the connection of the members of the sentence. Hence Monk and Wakefield, after Reiske, give *θανῶν* for *θανεῖν*, and therefore *ὅστις* for *ἦτις*. But *μηδ’ ἔτ’*, the conjecture of Musgrave and Barnes, is found in two of the best MSS.

20. *ψυχοῤραγοῦσα* is explained by Troades 751, *πνεῦμ’ ἀποῤρήξεις σεθεν*. *ψυχοῤραγεῖ* occurs v. 143, which Hesychius explains by *ἀποθνήσκει*.

22. The poets sometimes speak of the gods as being polluted, like men, by the contact or presence of the dead. In Hippolyt. 1437, cited by Monk, Diana says, when Hippolytus is dying, “ Farewell, for I may not look upon the dead, nor pollute my countenance with deadly exhalations ” (i. e. with the last breath of the dying). Hermann remarks that only Apollo and Diana could not look upon a dying person, and that this notion arose from the belief that they produced death by shooting their darts from a distance. This, again, they were represented as doing, to indicate symbolically that they presided over natural death, the cause of which is unseen.

24. *τόνδε* may be rendered by *here*. “ The demonstratives often stand, especially in the nominative and accusative, for the adverbs *here*, *there*, as the person or thing mentioned was, as it were, pointed at with the finger.” M. § 471. 12 ; Buttmann, § 127. 1 ; Soph. § 163, N 2

See vv. 137, 234, 507, 1006, and very many other instances. — Apollo announces Orcus; as was very generally done for the benefit of the audience when new characters appeared on the Greek stage. Comp. vv. 137, 234, 611, 1006, but not 476, where, however, Hercules would be readily recognized by his costume.

25. *ιερῇ*. He is so called, as sacrificing those who die to the powers below. Comp. v. 76. The form *ῆ* for *έα* is common to the epic and tragic poets. See Buttm. § 52, note 1; Soph. § 52. Elmsley held *έα*, forming, by synizesis, one syllable, to be the true reading, wherever the accus. in *ῆ* from *εὺς* is found in the tragic poets. — *θαρόντων* follows *ιερῇ* on account of the idea of sacrificing, which lies in that word. For the genitive of the *victim* after *ιερείς*, comp. Herc. Fur. 450.

26. *συμμέτρως*, at the right time. *σύμμετρος* means *corresponding in measure*, thence *suiting as to measure*, and is then used to denote correspondence or congruity in other things, as space, time, color. In Soph. Antig. 387, *ποιῶ ξύμμετρος προύβην τύχη*; the sense is, *What circumstances did I come forward just at the right time for?*

29. *τί σύ τῇδε πολεῖς*; *why dost thou move about here?* *σὺ* is emphatic. Comp. Orest. 1269, *τίς ὁδε πολεῖ ἀμφιμέλαθρον*. This verb is also active, as in Æsch. Pers. 307, *πολεῖ νῆσον*, *haunts*, or *floats about*, the island.

31. *ἀφοριζόμενος*, *determinans*, *limitibus circumscribens*. Hermann. — *τιμὰς* = *γέρα*, the *prerogatives*, *rights*, *office*, of the respective gods in the division of the world. Comp. v. 53, and Prometh. 229.

34. *ἐπὶ τῇδ'*, sc. *Alcestis*, taken with *φρουρεῖς*. — In v. 35, *ὀπλίσας χέρα τοξήρη* = *ὀπλίσας χέρα ὥστε τοξήρη εἶναι*, i. e. *τόξω*. See Antig. 791, my note.

36. *τόδε* refers forward to the infinitive *προθανεῖν*, as the demonstratives often do. Comp. v. 371, where *τάδε* refers to *γαμεῖν*, v. 372, and Medea 259, where *τοσοῦτον* refers to

σιγᾶν, 263. For τῶδ' Elmsley and Monk would have us read τῶθ', without any sufficient reason.

36, 37. For ἡ Πελίου παῖς, see K. § 332. 15.

38. κεδνοὺς λόγους, *good reasons*. The same phrase in Rhesus 272 means *words worth the hearing*.

40. Wakefield cites on this verse, "nunquam humeris positurus arcum," from Horat. Od. iii. 4. 60.

41. γὰρ in replies often answers to *yes*. The preceding remark is then admitted, but restricted; see vv. 47, 62, 374, 493, 524; Antig. 518, 749. — ὠφελέω is rarely followed by the dative except in the poets. Mt. § 391; K. § 279, R. 1.

46. ἀμείψας = διαλλάξας, v. 14, *having given as a substitute*. ἀμεῖψαι, however, in v. 462, means *to receive in exchange*.

48. οἶδ' ἄν εἰ. ἄν here, and in similar cases, is transposed from its proper place, and really belongs to πείσαιμι. Porson, regarding this transposition as too harsh, read ἄρ' for ἄν in a precisely similar passage, Medea 937 (941). But this transposition is now admitted by all good scholars. See Mt. § 599. 3; Monk's note on this passage; Elmsley on Medea 911; Hermann on the particle ἄν; (Classical Journal, No. 72, p. 222). ἄν is necessary in this case. Comp. Xen. Cyrop. i. 6. 41, οὐκ οἶδ' ἔγωγε εἰ τινα λίποις ἄν τῶν πολεμίων: Aristoph. Birds 1018, οὐκ οἶδά γ' εἰ φθαίης ἄν. These examples, cited by Matthiæ and Elmsley, show it in its proper clause.

49. τοῦτο is a substitute for κτείνειν; there is, therefore, no ellipsis of ποιεῖν here. Pflugk refers this to the idiom τάξιν τάσσομαι, τοῦτο being the same with ταύτην τὴν τάξιν, as it points to the abstract idea of the verb.

50. τοῖς μέλλουσι (sc. θανεῖν implied in θάνατον), *cunctantibus*, Hermann, and the Scholiast's γεγηρακόσι shows perhaps that he understood it so, = those who delay to die when the natural time of death has come. Others, better

morituris, = those who are in the act of dying and cannot be retained in life, as well as those who are, like old persons, just ready to die. Comp. v. 527.

51. ἔχω λόγον, *I possess*, i. e. understand *your meaning*.

52. ἔστ' . . . ὅπως; *is there any way in which?* or, *in any manner, by any means*. ἔστι is often joined with relative adverbs, and — its proper subject being at first suppressed and then lost sight of — forms an adverbial phrase with them. Thus, οὐκ ἔσθ' ὅποι, v. 113, *there is no place to which*, or *to no place whatsoever*; ἔσθ' ὅτε, v. 1109, *aliquando*; οὐκ ἔσθ' ὥς, Antig. 750. ἔστι is also thus joined with the relative itself, as in the common phrase ἔστιν οἷ and the word ἔνιοι, according to some, is made out of ἐνι for ἔνεστι and οἷ. Comp. Mt. § 482. — μολοι. The optative stands in questions without ἄν, when the speaker would convey the notion of uncertainty or doubt. Kühner, largest Gr. § 839. Hermann gives the force of the optative by his rendering *estne igitur ut Alcestis ad senectutem perventura putetur*.

56 – 59. The sense is, *Though she should die an old woman, she shall have a rich burial*. Death replies, *You make your law, Phæbus, in favor of the wealthy*. Apollo. *How did you say? But are you really even a logician, without my knowing it?* Death. *They who have the means would (in that case) purchase liberty to die old*. — ἐχόντων = ἐχόντων χρήματα. Comp. Cress. frag. (8 Dind.), τῶν ἐχόντων πάντες ἄνθρωποι φίλοι. — οἷς πάρεστι, sc. τὸ ὠνεῖσθαι, implied in ὠνοῖντο. — Hermann translates ὠνοῖντο . . . γηραιούς θανεῖν, *emerent grandævos mori quos vivere cupiunt*; referring γηραιούς not merely to the subject of ὠνοῖντο, but to others whom they wished to keep alive. The Scholiast adopts the construction ὠνοῖντο γηραιούς, ὥστε θανεῖν, *they would hire old men to die for them*. But there was no reason why the rich should hire old men to die for them, rather than young.

64. ἡ μὲν, *assuredly*, or *yet assuredly*; not *nihilominus*, as Monk renders these particles.

65. Φέρητος πρὸς δόμους, i. e. the city of Pheræ, the abode of Pheres. Comp. v. 614.

67. "Ordo est," says Wakefield, "ὄχημα ἐκ τόπων Θρήκης: *currum qui est in Thracia*." But it is better to take ἐκ τόπων with πέμψαντος μέτα; the idea of *bringing* being implied in this connection. — ἵππειον ὄχημα, like τέτρωρον ἄρμα, v. 483, means the *horses*, without necessarily implying the *chariot*. Comp. ἄρμασι ἐνδίδωσι κέντρον, Herc. Fur. 881; ἀσείρωτον ζυγοῖς ὄχημα, *chariot-horses not bound by a yoke*, i. e. held only by the rein, Ion 1150, where see Musgrave's note.

70, 71. By οὔτε τε τε three clauses are connected, the last of which Monk, without sufficient reason, would put in opposition to the second, and write δέ. δράσεις ὁμοίως ταῦτα means *you shall do this just as much* as if you complied with my wishes, and ταῦτα refers to giving up Alcestis, which is the main subject of discourse, and is implied in v. 69.

72. πλεόν is used as a noun, and denotes *furtherance*, *advantage*, *profit*. Some of the phrases in which it occurs are, τί πλεόν; *what is the use?* οὐδέν ἐς πλεόν ποιῶ, *I do nothing to advantage*, Soph. Œd. R. 918; τί προσθείμην πλεόν; *what advantage should I have accruing?* Soph. Antig. 40; δτ' οὐδέν ἦν ἐρευνῶσιν πλεόν, *when they got no advantage by searching*, Id. 268. So πλεόν λαβεῖν, πράσσειν, ἐργάζεσθαι occur. In v. 745 we have εἴ τι πλεόν ἔστ' ἀγαθοῖς, *if the good have any advantage, if they are better off*. — This verse seems to have been spoken whilst Apollo was departing.

73. ἡ δ' οὖν γυνή, *mulier quidem certe*; Pflugk: *but the woman at any rate*, etc. οὖν serves to make an affirmation stronger, when a person adheres to his purpose, notwithstanding the objections of another. Mt. § 625.

74. Death performs the act, which priests were wont to do, in consecrating the victim. *κατάρχομαι* is almost technically used concerning the *commencing rites* at sacrifices, especially that of *cutting off and burning hairs*. Hence Hesych. defines *κατάρξασθαι τοῦ ἱερείου* by *τῶν τριχῶν ἀποσπάσαι*. But the term is taken in a wider sense for any of the commencing rites, e. g. *sprinkling the victim with lustral water, sprinkling οὐλοχύτας* or *coarsely ground barley on its head*. Comp. Küster on Aristoph. Birds 959.

75. *ἱερὸς θεῶν*, *devoted to the gods as a victim*. The genitive is that of the possessor. Comp. Mt. § 315. 1; K. § 273. 2; Cr. § 391; Soph. § 187. 3.

76. *ἀγνίστη*. Macrobius, Saturnal. 5. 19, "*ἀγνίσαι* Græce dicunt *diis consecrare*." — *ὅτου* should regularly have *ἄν* with the subjunctive. For its omission see Mt. § 527, Obs. 2. — *ἔγχος*, used only of the *spear* by Homer, is taken as a general word for *weapon* by the tragic poets, and often, as here, answers to *ξίφος*.

This prologue is less awkward than many in Euripides, e. g. than that of the Troades, of Hippolytus, of Ion. Both Apollo and Death have a probable ground for being on the spot at this juncture. The opening speech of Apollo is rather an address to the audience than a soliloquy. The ensuing dialogue wants dignity, at least, where Apollo tries to chaffer with Death. Almost all the plays of Euripides begin with a direct narration of whatever the poet judged to be necessary for the understanding of the piece. This departure from the usual practice of Æschylus and Sophocles, and from the rules of art, may have been occasioned by the necessity under which Euripides was placed, of varying, for the sake of novelty, from the commonly received versions of the heroic fables.

The Chorus should always have a probable ground for convening. This is the case here; for it consists of old men of Pheræ, who come to condole with their lord. In

several plays of our author, either there is no reason for the assembling of the Chorus in the nature of the plot, or it is placed in absurd situations. Thus in the *Medea*, she projects the murder of their own sovereign before the members of the Chorus, and they listen patiently. The Chorus divides on entering the orchestra, and the two parts question one another as to the state of the family within. A song is then sung, the burden of which is, that the deliverance of Alcestis from death is impossible (vv. 112–136). A maid, hearing the noise without the gate, comes out and gives a minute and most affecting account of her mistress (vv. 137–212).

79. Formerly *τις* stood before *πέλας*, in this line, which thus became a dimeter. It is now omitted, on the authority of the best MSS., and the line is a paræmiac. *τις οὐδεὶς* is found in Herodot. and in late writers.

80. *εἶποι*. So the best MSS. The vulgar reading *ἐνέποι* introduced an anapæst after a dactyl in the same dipody, which is against the usage of the tragic poets.

88. *πεπραγμένοι* in *Æsch. Choëph.* 132 means *confecti*, *those with whom all is over*; and *διαπεπραγμένος* is often used in the same signification. But here *πεπραγμένων* is neuter and genitive absolute: *a lament as though all was over*. It is the impersonal *πέπρακται* put into the participial form.

90. *στατίζεται* = *στάσιν ἔχει*, i. e. for the purpose of announcing the event and calling in mourners.

91. *μετακύμιος ἄτας* = *μετὰ τῶν κυμάτων τῆς ἄτης*. There is, perhaps, an allusion here to Castor and Pollux, who were thought to appear in storms to sailors, and to bring about a calm. The force of *μετὰ* in composition the Scholiast illustrates by *μεταίχμιον*, *the space μεταξύ τῶν αἰχμῶν, between the spears*, or armies. — For *εἰ γάρ*, see v. 536.

93. *οὐ τᾶν*, by crasis for *οὐ τοι ἄν*, *surely not. not though*. — *φθιμένας*, sc. *αὐτῆς*, *if she were dead*.

94, 95. The others deny, yet in a doubting manner, that which would account for the silence within, i. e. that she had been carried out for burial, *for surely she is not gone from the dwelling*. The reply is, *How so? I am not confident. What encourages you?* But Hermann translates οὐκ αὐχῶ *non exsulto*, “non enim adeo certum esse dicit vivere mulierem, ut quis gaudere possit.” — πόθεν. Interrogative sentences often imply that a negative answer is expected, and hence some interrogative phrases usually have a negative import. Comp. πόθεν γάρ; *for whence* could you know it? i. e. it cannot be, v. 781. ποῦ τόδε; *where is this?* i. e. it is impossible, v. 1075. And so in the phrase πόθεν γάρ; πολλοῦ γε καὶ δεῖ, often used by Demosth. — After verse 94 in several of the best MSS. follows νέκυσ ἤδη. These words, however, are trailing and unnecessary to the sense; and we should expect here, where the curiosity and feeling of the Chorus are highly excited, the greatest brevity. They seem to have been added by some one who thought that φροῦδος standing alone was ambiguous, and are unknown to the Scholiast.

96. ἔρημον. Schol. χωρὶς ὄχλου, *private, without a procession*.

98. Pollux 8, § 65 (Vol. II. p. 131, ed. Lips. 1824), says, “Those who visited the house of a mourner, when they went out, purified themselves by sprinkling with water. This water was placed in an earthen vessel, and had been brought from another house.” The vessel was called ἀρδάμιον, τὸ δοτρακον, πηγαῖον. See Küster on Aristoph. Eccles 1033.

102. The custom of cutting off part of the hair as a sign of mourning is well known. Hence a lock was hung up at the vestibule in token of affliction within. — τομαῖος. The tragic poets observe no fixed rule about the endings of many adjectives in *ος*, but give them two or three, as best suits the metre or style. We have in the feminine δορμαῖος, 244;

ακότιος, 125, but σκοτία, 269; νυμφίδιοι, 249; ὀθνεῖος, 532 but ὀθνεῖα, 646; πένθιμος, 622; θυραῖος, 805; ἄθλιος, 1038 and ἔρημος, 925, which last has commonly but two endings in Attic writers. — ἃ πιτνεῖ. The metre shows ἃ to be a neuter plural, since the last syllable of στατίζεται in the strophe must be short. Musgrave's Latin version translates this phrase by *quæ fiunt*. But it may be questioned whether πιτνῶ can have this meaning of *occurring*, or *taking place*, although it may signify *to fall* or *turn out*. If it cannot, the neuter plural must refer to χαίτα, and the verb mean *to fall* or *be cut*. For examples of this reference of a neuter plural pronoun to a feminine noun, see Mt. § 439. But the present, if an instance of this idiom, is in some respects unlike those which Mt. gives. For πιτνεῖ see the note on v. 403.

103. νεολαία = ὁ νέος λεώς. It is elsewhere a noun, but here, according to the Scholiast, used adjectively, = νέα. This word is pronounced in three syllables by synizesis, as θεός often is in one. The allusion is to the wailing women (*præficæ*), who sang their *neniæ*, or ἰάλεμοι, and in the procession went before the bier, beating their breasts. Comp. Iliad xviii. 339; Jeremiah ix. 17.

105. καὶ μὴν, *and yet*. These particles often mean *and surely*.

106. τί τόδ' αὖδ᾽; *what is this which you utter?* An interrogative and a demonstrative pronoun are in Greek often united in one proposition (here in the accusative), where in English two clauses connected by a relative would be required.

108. When the same or a similar word is repeated in a second clause, it is usually accompanied with δέ, and μὲν is often omitted in the first. δέ may be conveniently rendered by *yes*, or *I say*. Comp. Medea 131, ἔκλυον φωνὰν, ἔκλυον δὲ βοάν. — For the aorist ἔθιγες, comp. v. 1095, note.

111. ὅστις χρηστός. ὅστις may refer to the subject of πενθεῖν, or to τῶν ἀγαθῶν. (K. § 332. 5; Soph. § 172. e). The latter gives, I think, the true sense. "We ought to mourn when the good are in calamity; — whenever one is in such a state, who like Admetus has been held from the first to be a worthy man." The words thus express the recollections of the aged Chorus, who had known Admetus from his boyhood.

112–117. The sense is, *But one could not deliver the life of the unhappy one, even by sending an expedition to any part of the Lycian land, or the dry abode of Ammon.* — οὐδὲ . . . ἐσθ' ὅποι are taken together, and followed by αἴας. See v. 52. — ἦ . . . εἴτε = ἦ . . . ἦ. Mt. § 617. — Allusion is made to the oracles in Lycia, one of which, that at Patara, was in great repute, as were the diviners of Telmessus in early times. (Herodot. i. 78.) The oracles of remote regions are spoken of, not as being in higher credit than those of Greece, but in order to show that there was no help for Alcestis in any part of the world. — παραλύσαι, sc. θανάτου. The construction demands the optative (for which without ἄν comp. v. 52, note), although παραλῦσαι has the authorities for the text in its favor. This is a rare word in the Attic poets. Comp. v. 932, and Pindar, Olymp. ii. 95: τὸ τυχεῖν . . . παραλύει δυσφρόνων, *to win sets free from cares.*

116. "The worship of Ammon, long before the time of Alexander the Great, was propagated from Cyrene through Greece, and prevailed especially in Sparta, Elis, and Thebes. He was worshipped also at Athens, and sacred deputations (θεωρίαι) were sent to his temple. Aristoph. Birds 618, οὐκ εἰς Δελφοὺς οὐδ' εἰς Ἀμμων' ἐλθόντες ἐκεῖ θύσομεν." Boeckh's Corpus Inscript. 1. 352.

118. ἀπότομος, *rugged, hard.* Comp. v. 981. This word which is Bloomfield's conjecture, takes the place of ἀποτμο in all the later editions on account of the metre.

120. τίνα is often put for ὃν τινα in indirect inquiry. ἔχω here = οἶδα.

122 – 129. Æsculapius is here intended. See v. 4, the notes on the Argument, and Virg. Æn. vii. 770. There is, as Matthiæ remarks, an anacoluthum in vv. 122 – 126. Instead of μόνος δ' ἂν . . . ἦλθεν προλιπούσα, we should naturally have had μόνος δ' ἂν . . . ἔσωσεν αὐτήν. ἂν belongs to ἦλθεν, and μόνος must now be joined to the conditional clause. — εἶλε, *overcame, slew*.

139. δεσπότης is correlative with δοῦλος. Thus in vv. 210 – 212, Admetus is called the δεσπότης of the slave, but the κοίρανος of his subjects. — εἴ τι τυγχάνει is euphemistic, death being intended. Comp. v. 1023.

142. καὶ πῶς; *and how?* or *but how?* asks with surprise, and often with objection. πῶς καὶ is used, when the fact is known and the *how* or *why* is demanded = *how too, how also*. And so of the other interrogatives. From Hermann. Comp. vv. 482, 834, 1049, 1052, 1056.

143. προνωπής. This word in v. 186 denotes *bending forward*; in Andromache 729, *forward, inclined*; in Æsch. Agam. 234, *prone, fallen forward*. In the text it may denote *inclined* or *ready to die*, Schol. εἰς θάνατον προνευκυῖα.

145. πάθῃ. Here the reading of the MSS., πάθοι, would be a solecism. Where future time is spoken of and πρὶν is used, it is ordinarily construed with an infinitive after an affirmative clause, and with a subjunctive and ἂν after a negative one.

146. ἐλπίς, like our noun *hope*, may be followed by an infinitive, which, according to the shade of thought, can be an aorist or present, or future. And so we say in English, *I hope to go*, and *I hope that I shall go*. Comp. v. 293, and see Lobeck's Phrynichus, p. 745, seq. — ἐλπίς μὲν, *spes ut videtur*. Pflugk. *Is there really no hope*, etc. “μὲν is used in questions, where that which is asked is thought

true, but expressed with the appearance of doubt." Mt. § 622. 6.

151. Join μακρῷ ἀρίστη.

152. τίς ἐναντιώσεται = τίς ἀντερεῖ. — The next line Monk translates, *What must the woman be that has surpassed her?* Hermann's rendering of it is, *Quid fiat ea muliere quæ eam superet.*

157. θαυμάσει, second person of θαυμάσμαι, the usual future of θαυμάζω. Soph. § 209, N. 5; K. § 154.

159. This is the only instance of trisyllabic feet concurring in trimeters in this play.

160. δόμων here means *closets* or *chests*. It is used with the latter signification in Hesiod, Op. 96. Something so οἶκος has the sense of *chamber*. — Alcestis does for herself, in expectation of speedy death, what was done for the dead by surviving friends; she bathes herself and puts on her best robes.

161. ἡσκήσατο, *she arrayed herself*. So Æsch. Persæ 182, πέπλοισι Περσικοῖς ἡσκημένη.

163. Δέσποινα. Hestia, or Vesta, the guardian of the hearth and of the household.

165. ὀρφανεύσαι, *to take care of in orphanage*. Comp. v. 297, and for the passive, v. 535. — The construction changes at v. 166 from the infinitive dependent on αἰτήσομαι to the imperative, and back again in v. 168 to the infinitive.

167. ἡ τεκοῦσα governs a genitive here like a noun, which is not a very common construction for the participle to take. We have, however, ὁ ἐκείνου τεκών, Eurip. Electr. 335; σοῦ τὴν τεκοῦσαν, Ion 308, cited by Matthiæ.

172. The myrtle was in common use for adorning the head at festivals (v. 759, Eurip. Electr. 778), for crowning the altars and statues of some gods (Spanh. on Callim. H. in Dian. 201 – 203), and especially, as being an evergreen, was made into chaplets worn by the dead, or placed on tombs (Eurip. Electr. 324, 512). In the present case

Alcestis crowned the altars with myrtle, which, from its connection with funeral ceremonies, was peculiarly appropriate, and, *while praying*, cut off its leaves; denoting, apparently, that, as the evergreen thus lost its leaves, so she was to be soon cut off from life.

173. ἀκλαυστος, ἀστένακτος, are here active. But such adjectives are often passive also, as is ἀκλαυστος in Antig. 29.

174. Euripides forms both χρωτός and χροός from χρώς; the former most usually.

175. ἐσπεσοῦσα has a different shade of meaning with θάλαμον and with λέχος: with the first it is *bursting into*, going into in a falling position; with the other, *throwing herself upon*.

176. δὴ makes a crasis with the ε of ἐδάκρυσε.

177, 178. ἔλυσσα κορεύματα, *solvi virginitatem*. — παρθένεια, pertaining to my maiden state. — θνήσκω περὶ is far rarer than θ. ὑπέρ or θ. πρό, and Valckenaer says, that this is the only instance which he has met with. But Monk cites from Tyrtæus, Frag. i. 13, περὶ παίδων θνήσκωμεν.

180. μόνην, *me only*, i. e. no other woman has perished in a similar manner, destroyed by marriage in this way. Blomfield conjectured μόνον. — προδοῦναι, *to be faithless to*.

182. This verse is parodied by Aristophanes, Knights 1250, where Cleon thus addresses his crown, which he is giving up:

ὦ στέφανε, χαίρων ἄπιθι, καί σ' ἄκων ἐγὼ
λείπω · σὲ δ' ἄλλος τις λαβὼν κεκτήσεται,
κλέπτῃς μὲν οὐκ ἂν μᾶλλον, εὐτυχὴς δ' ἴσως.

O crown, depart in peace! unwillingly
I leave thee: some one else shall take and own thee,
No greater thief, but yet perhaps more fortunate.

With οὐκ ἂν μᾶλλον, οὔσα is understood, and οὐκ ἂν οὔσα is

equivalent to *ἤτις οὐκ ἂν εἴη*. Comp. Soph. Philoct. 572, *πρὸς ποῖον ἂν τόνδ' αὐτὸς οὐδυσσεὺς ἔπλει*, i. e. *ποῖος ἂν εἴη ὁδε πρὸς δν*, etc. I owe this passage to Pflugk.

183, 184. *κυνεῖ, δέυεται*, were first introduced into the text by Porson, instead of *κύνει, δέυετο*. See v. 839.

186. *προνωπής*, according to Matthiæ, is taken with *ἐκπεσοῦσα*. But then *στείχει* stands entirely alone, and is flat. The sense is, *Bursting away from off the bed, she moves on, bending forward*.

187. *καὶ πολλὰ*, etc. *And oftentimes, while in the act of going out, she wandered over*, or, with Liddell and Scott, *she turned and looked about upon, the chamber*. Monk renders *ἐπεστράφη rediit*, a signification which it does not seem to have, and which would require *ἐξιούσα* to have an aorist sense, which does not belong to it. (Comp. Buttm. largest Gram. § 108, Obs. 23.) For *ἐπεστράφη* in the sense of *wandering over*, comp. Ion 352, *πόλλ' ἐπεστράφη πέδον*, *she often wandered over the ground*. But the sense of *turning to*, or *in the direction of*, hence of *visiting*, may be given to the word here, and in our text. For this sense comp. Helena 83, *πόθεν γῆς τῆσδ' ἐπεστράφης πέδον*; and 768, *ὥς ἐπεστράφην πόλεις*.

190. *ἐς ἀγκάλας*, taking them *into* her arms. So the best MSS. read for the vulgar *ἐν ἀγκάλας*.

194. *κακός*, *mean, low*. — Let the student notice here, and in v. 198, the sequence *οὕτω δν*, and *τοσοῦτον οὖ*. In both cases the second clause might begin with *ὥστε*, which is the more ordinary mode of expression.

195. *καὶ προσεῤῥήθη*, i. e. *καὶ ὑφ' οὗ οὐ π.*

197. The sense is, *And if he had died he would indeed have perished*; i. e. and that would have been the end of his misery. — *τ' ἂν* = *τοὶ ἄν*. But according to Hermann *τ'* is here the copulative, with which *δὲ* is joined in the next clause instead of another *τε*. Or, in other

words, the clauses are not only joined, but also contrasted. Comp. Soph. Electr. 1097. We have *μὲν τε*, below, vv. 591–595. Hermann's version is: *Et perisset ille etiam moriendo, et, quum effugit mortem, non minus periit.*

198. *ποῦ οὐ* = *οὔποτε*, as *ἔτ' οὐκ* = *οὐκέτι*, Soph. Œd. R. 24. But in the case of *οὔποτε* this transposition is very rare, and the text is doubtful. Hermann, on Soph. Trachin. 160, renders *οὐ πότ' οὐ λεθήσεται*, *cujus aliquando* (i. e. at any time) *non immemor erit.* — *λεθήσομαι*, scarcely to be met with elsewhere, = the more common *λήσομαι*. Strictly they might differ in sense like *to be forgetful* and *to forget*.

199. *ἦ που* = *ὄντως που*, *surely, I think*. Elmsley, on Medea 1275, denies that *ἦ που* can have place in interrogative sentences. If this is not always true, it is in the present case; for the Chorus could not doubt so much about the grief of Admetus, as to inquire whether he felt it. See Hermann's remarks on Elmsley's Medea, v. 14.

200. The clause following *εἰ* is an explanation or epexe-
gesis of *τοισίδε κακοῖς*.

204. *νόσῳ* is to be taken both with the verb and the participle. *παρειμένην νόσῳ*, *bereft of strength by disease*, occurs Orest. 881, and *ἄθλιον βάρος* is said of Pentheus carried in the hands, Bacchæ 1216, which Monk cites. Matthiæ gives *νόσῳ παρειμένη γε*, *quippe morbo soluta*: comp. his Gram. § 602. Hermann reads *δή*, which I adopt. The MSS. have *δέ*.

207, 208. These tame lines occur in their proper place in Hecuba 411, 412. See Valckenaer on Hippolyt. 680 (ed. Glasg.).

213. *τίς πᾶ*. A double interrogation, like *τίς, πόθεν εἶ*, Odys. i. 170. *πῶς . . . ἐκ τίνος νεὼς ἦκετε*, Helena 1543. See also Antig. 2, 1342.

215. *ἔξεισί τις*, i. e. *to tell that she is living.* — *ἦ τέμα*

τριχα, i. e. *or shall I mourn for her death?* So the Schol. Matthiæ approves of Erfurdt's conjecture: *ἦ, really, for ἦ, or.* But *ἦ* in a question implies surprise and doubt, which would be out of place here. Major seems to have hit the sense of this place by laying the stress on *ἦδη, at once*: "Will any messenger come from the house, or shall we at once, without waiting for news, express our grief?"

217. *δηλα.* Supply, *that we must cut our hair, etc.* As this sentence seems to be an answer, it justifies us in dividing vv. 213–219 between semi-choruses, as Matthiæ first conjectured. The maid went into the house at v. 212. I should prefer giving vv. 220–225 to the whole Chorus, for all are called on (v. 219) to join in the prayer. But if so, vv. 234–237 must be given to it also.

223. *τοῦδ', sc. κακοῦ.* Supply *μηχανήν.* *You devised before a means of escape from this calamity.* But the text is doubtful, as the metre shows.

228. *οἱ' ἔπραξας, how thou hast fared!* how much thou hast suffered! *πράσσειν* with adverbs and some pronouns means *to be placed in circumstances, to fare.* Comp. vv. 245, 605, 961, 1023. — *ἔπραξας στερεῖς.* The certain future event is spoken of as actually past.

229. *ἄρα, nonne.* *ἄρα*, as well as *ἄρ' οὐ*, often implies that the answer is to be affirmative. *ἄρα πελάσσαι* is spoken with reference to Admetus. — Monk cites, in illustration of this line, Soph. OEd. R. 1373, *οἶν ἐμοὶ δυοῖν | ἔργ' ἐστὶ κρείσσον' ἀγχόνης εἰργασμένα*, i. e. *deeds, for which hanging would be too good a death*, would not be an expiation. In the present case, the Chorus says that hanging would not sufficiently express the depth of the calamity of Admetus.

230. *οὐρανίῳ = μετεώρῳ*, Schol., *hung up aloft.* It means (1.) *of the heavens*, as *οὐράνιος πόλος*, Prometh. 430, comp. v. 164; (2.) *in the heavens*, thence *lofty*, Eurip. Electr. 860, *immense*, Soph. Antig. 418.

237. *παραινόμεναι κατὰ γᾶς παρὰ* means *wasting away and going beneath the ground to*. So a Scotch song has the expression "*wearing awa' to the land of the leil.*"

242. The sense is, *He will live during the time afterwards in a manner not to be called life*, i. e. will pass a life not worth living. *ἀβίωτον* is the predicate of *χρόνον*, or *χρόνον* may be again supplied with it. An adverb might stand in its place. The phrase *ἀβίωτος βίος* is found in prose-writers, as Demosth. c. Mid. *ἀβίωτον φέρ' αὐτῷ ἔσεσθαι τὸν βίον*.

243. By a happy art of the poet, the Chorus come to their sovereign's house as ignorant of the exact truth about Alcestis as the audience was; and, by their natural and sympathizing questions, place us in possession of the circumstances. Their song is most artless, and grows out of the subject. The maid has a good reason for appearing, and her touching description of her mistress prepares the way for the appearance of Alcestis herself. The poet's conception of her is psychologically correct: she is a creature of feeling and love; resolved to die for her husband, yet overwhelmed at the thought of leaving all that is joyous in life. Such tender souls, that can renounce the most under the influence of love, have the deepest sense of what they leave behind, and the strongest desire to be remembered. In vv. 205, 206, the poet artfully gives a reason for the appearance of Alcestis without the gates:—she wishes to take a last look at the glad sunbeams, which she could not do so well in the court within. The burst of feeling in the ensuing scene is one of incomparable beauty.

Alcestis continues speaking to v. 391, when she bids farewell, and swoons away, seeming to die. Her little son then wails for her (393–415). Admetus orders a general mourning (420–434), and goes in to prepare for her funeral, and the Chorus, left alone, sing a most exquisite ode in her praise (440–475).

244. δῖναι, *circuits*.

245. ὁρᾶ, sc. ἥλιος, the most prominent object that she had mentioned.

252. Pflugk cites from Aristoph. Lysistr. 605 – 607 :

τοῦ δέει; τί ποθεῖς; χώρει 'ς τὴν ναῦν.

ὁ Χάρων σε καλεῖ,

σὺ δὲ κωλύεις ἀνάγεσθαι.

Which is probably a parody on the beautiful passage in the text. Southey has a fine passage something like this in the *Curse of Kehama*, Canto 20 :

“Nor boots it, with reluctant feet
To linger on the strand!
Aboard! aboard!
An awful voice,
That left no choice,
Sent forth its stern command.”

255. σὺ κατείργεις τάδε, *thou retardest things here*. — τοῖα is used adverbally, = οὕτως. A reading, τὰδ' ἔτοιμα, in this line, seems to have come from τάδε, τοῖά με, differently divided. με was added, as often, by the scribes, but is found in all the MSS. which read τοῖα, and in others which have τοι or τι.

256. The sense is, *Bitter to me is this voyage which thou spakest of*. Here two propositions are condensed into one, as in the case of the demonstrative and interrogative (v. 106).

261. κυανανγέσι, *darkly beaming or glittering*. This epithet is joined with the *brows* instead of the *eyes*, because the dark and frowning brows, as the most expressive feature, seemed to have the light of the eyes concentrated in them. The poet thought of Homer's famous description of Jupiter, κυανέησιν ἐπ' ὀφρύσι νεῦσε, or of the Jupiter Olympius of Phidias, which was modelled after these words of Homer, not long before he wrote. — πτερωτός. Wings are

here given to Hades, as they are to Death and Orcus in other passages of authors cited by Jacobs and Musgrave on v. 843 (859). Thus Seneca says, *Œdip.* 164, “*Mors . . . explicat omnes alas,*” and Gratius, *Cyneget.* 348, “*Orcus . . . nigris orbem circumsonat alis.*” Hades is also called *μελαγχαίτης* in v. 438, and *μελάμπεπλος* in v. 843, from the association of the color with mourning and death. — *τίς Ἄιδας* est *nescio quis Orcus*, id est, *nescio quod simulacrum Orci.* Herm.

262. *τί ῥέξεις ; ἀφες*, are spoken to Hades.

264. *τῶν, them.* The article is used for the demonstrative.

266. Alcestis must be thought of, as standing and supported by her husband and attendants. *μέθετε* expresses her desire that they would not hold her up any longer.

267. *σθένω ποσίν* : so *χειρὶ σθένεις*, *Cyclops* 651.

272. *χαίροντες* here, and often, preserves its literal sense. There is a distinct wish of happiness to the person addressed. At other times it is a mere formula of parting. Comp. v. 436 with v. 323. — *ὀρώτων*. Monk has edited *ὀρώτην* in obedience to a precept of Elmsley, who, on *Aristoph. Acharn.* 733 (698 Bek.), and *Medea* 1041, lays it down, that the second and third persons dual were not distinct forms, and that both ended in *-ην* in the historic tenses and the optative. In v. 661, all the MSS. read *ἡλλαξάτην*, 2d person dual, in conformity with this rule. But Buttmann, Hermann, and others, hesitate about admitting the truth of Elmsley's precept. Probably *-ην* was at first the ending of both persons in the dual ; but *-ον*, afterwards introduced, was in good use, and was not, as Elmsley thinks, the invention of the Alexandrine grammarians.

275. Here we have the usual confused arrangement of words in entreaties, and an ellipsis of *ἱκετεύω* or *ἄντομαι*. The order is, (*ἱκετεύω*) *σε πρὸς θεῶν, μὴ τλήῃς* —

277. Porson on *Medea* 325, and editors since, have writ-

ten *ἀνα* (= ἀνάστηθι) τόλμα in two words, as the *editio princeps* of Lascaris had it. ἀνατολμάω seems not to have been in use. τόλμα, *summon the courage or strength*.

278. ἐν σοὶ δ' ἐσμέν, *we depend on you*. Comp. Soph. OEd. R. 314.

282. πρεσβεύουσα = τιμῶσα. Compare Æsch. Choëph. 488, πάντων δὲ πρῶτον τόνδε πρεσβεύσω τάφον.

285. According to Monk a new sentence should begin here, παρὸν being repeated after ἀλλά. But ἀλλά merely connects σχεῖν . . . καὶ ναίειν with μὴ θανεῖν. The sentence, according to Hermann, is one with a double apodosis, and a protasis placed between them. The protasis is παρὸν . . . τυραννίδι; the first apodosis ἐγὼ . . . θνήσκω, and the second, which is a repetition of the first in sense, οὐκ ἠθέλησα, etc. — σχεῖν ἄνδρα, *to have for a husband*, (τοῦτον) Θεσσαλῶν δὲ ἠθέλον. — In v. 286 take τυραννίδι with ὄλβιον, *flourishing with sovereign power*. — For the construction of παρὸν, ἦκον, v. 291, and the like, see B. § 145, note 10.

288. Both ἐφεισάμην and ἔχουσα are taken with δῶρα ἡβης; only that the participle, being the nearest word, determines the case, and not the verb, which requires a genitive.

291. The sense is, *While it was highly proper for them in point of age to die*. ἦκειν with an adverb takes a genitive; an idiom occurring five or six times in Herodotus, and borrowed from him by later Greeks, but rare in Attic writers. See Valckenaer on Herod. vii. 157; and Mt. § 337, who has cited the three examples of its use in Euripides. Elsewhere it has a personal subject.

295. This line is repeated at v. 651, where see the note for ἔζων.

298. Comp. Antig. 303.

299. Render this line, *Remember thankfulness for this towards me, for I shall never ask of thee a due degree of it*. Comp. Thucyd. i. 137, πειθομένῳ δ' αὐτῷ χάριν

(ἔφη) ἀπομνήσεσθαι ἀξίαν. — εἶεν is often used in transitions.

305. ἐπιγαμεῖν, *to bring by marriage over*. In Orest. 589 this verb denotes *to marry besides or after*.

309. ἐπιούσα. Herod., iv. 154, uses ἐπεσελθούσα in the same way, of a second wife entering a family *after* the death of a first. — μητρυνιά has long *ā*.

312. Repeated from v. 195, and probably out of place here. The aorists also, denoting a general truth, seem out of place. If genuine, the line can only serve to give the reason why the father is a tower of defence to the son, as consisting in the freedom of access and address between them.

313. κορεύομαι is passive, not middle, and after the analogy of ὀρφανεύομαι (v. 535) means, *I am brought up during virginity*.

314. This verse is an explanation of πῶς in v. 313. *How, viz. having what kind of mother-in-law?* Wüstemann cites as an instance of the same epexegetis, Soph. Philoct. 1264, τί μ' ἐκκαλείσθε; τοῦ κεχρημένοι, ξένοι;

315. Supply δέδοικα before μή.

317. οὐ οὔτε οὔτε. οὐ denies the whole, οὔτε οὔτε the parts. So vv. 332, 345.

321. τρίτην μηνός. Musgrave says that he can find no reason why μηνός should be used. Monk supposes an allusion in these words to a custom at Athens, of making those who were to be capitally punished drink the hemlock within three days. But this had nothing to do with the third day of the *month*, nor does such a custom seem to have existed. The Reviewer of Monk in the Quarterly thinks that the appointed day for the death of Alcestis was the first of the month. The Scholiast's paraphrase οὐδ' εἰς τὴν αὔριον τοῦ μηνός τούτου, οὐδ' εἰς τὴν μετὰ τὴν αὔριον, makes μηνός idle. Some find a reference to days of grace granted by the creditor to the debtor, and to the payment of monthly interest, the time for which may have been the day of

new moon. But for all this, there is, so far as I know, no evidence of facts.

322. I read here, with the earlier editors, οὐκέτι, instead of which the recent editors and the better MSS. give μηκέτι, which seems to be entirely out of place here. It could only mean, *among such as are no more, whoever they are*; which is too indefinite to be used in a positive statement of fact. — λέξομαι is in sense a future passive, *I shall be numbered*, as are many futures middle. See B. § 113. 6; Soph. Gr. § 209, N. 5.

325. μητρόσ. Supply ἀρίστης.

326. All the MSS. have οὐ χάζομαι; but Barnes, and most editors since him, have divided these words so as to read οὐχ ἄζομαι. This latter verb takes an infinitive in Heraclidæ 600, δυσφημεῖν γὰρ ἄζομαι θεάν. The only other place where either verb occurs in Eurip. is Orestes 1116, δις θανεῖν οὐ χάζομαι, and here some MSS. have οὐχ ἄζομαι, which Elmsley (Heracl. loc. cit.) prefers. But χάζομαι, synonymous with φεύγω, suits that passage better than ἄζομαι, which has a kindred sense with δέδοικα. The former is found nowhere else in the tragic poets, but the latter is used twice by Soph., and three times by Æsch., e. g. Furies 367 (389), τίς οὖν τάδ' οὐχ ἄζεται τε καὶ δέδοικε βροτῶν, where the same variant occurs.

331. The sense, according to Wüstemann, is, *shall address this one (me) as her husband*. But Hermann, followed by Pflugk, joins τόνδ' ἄνδρα (me) and separates νύμφη from Θεσσαλῖς. The sense thus becomes, *nulla me Thessala, ut sponsa, alloquetur*. The position of νύμφη before Θεσσαλῖς favors this explanation.

333. ἄλλως, *else, yet*. Comp. v. 533.

334. ἄλῃς is the predicate of γενέσθαι.

336. τὸ σὸν πένθος, *grief for thee*. Comp. vv. 370, 426, 895. — ἐτήσιον, *during a year*. Comp. v. 431. Adjectives especially of time and place often perform the part of

a noun and preposition. The adjective stands in the relation of a predicate to its noun.

340. τὰ φίλατα — a favorite phrase of Euripides — means either *life*, as here, or *any of the dearest relatives*. — For ἄρα of the next line see v. 229.

346. ἐξαίρομι. A different tense from θίγοιμι is chosen, because the one action, that of touching, is momentary, while the other has duration. ἐξαίρειν φρένα is *to lift up the mind*, incite it to do (especially something inordinate or improper.) — λακεῖν is rarely used of *singing*. The pipe is called Libyan, as being made out of the wood of the African lotus-tree. See Schneider, Index in Theophrast. voce λωτός.

350. Both περιπτύσσειν χεῖράς τινι, and περιπτύσσειν τινά are used. In the former case the preposition and verb are not so closely united as to form a proper compound. Comp. Elmsley on Medea 1175.

353. ψυχράν τέρψιν is in apposition with the preceding sentence, not with the infinitive alone, as in v. 7.

355. The best MSS. have φίλους here, the most φίλοις, which gives no good sense, and one φίλος. The subject of παρῇ is *any one* of such friends seen in the visions of the night.

358. κείνης refers to κόρην, the remote antecedent. ταύτης would have pointed at Δήμητρος.

360. κατήλθον ἂν ἔσχον ἄν, *descendissem, cohibuissent*, not *descenderem, cohiberent*, as they have been translated. The thing is conceived of as already past. See v. 125.

361. οὔτε ὁ κύων οὔτε Χάρων ἔσχον. In Greek, two nouns singular, in clauses commencing with disjunctive conjunctions or with οὔτε, may have a plural verb, where the one does not exclude the other. Mt. § 304. 3.

363. οὖν here denotes simply *congruity* with what precedes. Comp. v. 73. — ἐκεῖσε is here used, and not ἐκεῖ, because the motion of going to the world below is thought

of. In v. 864, *πᾶ*, properly an adverb of motion, taken with *στῶ*, “*motum simul succedentemque ei quietem indicat*,” according to Hermann on *Herc. Fur.* 1236.

365. *ταῖσιν αὐταῖς* governs *σοί*, and *ἐπισκήψω εὖσδε θεῖναι* is for the more common *ἐπισκήψω τοῖσδε θεῖναι*. Comp. *Soph. Œd. R.* 252. — *κέδροις*, *cedar coffin*; which wood was used for its supposed antiseptic powers. It renders the dead incorruptible, according to the Schol. on *Nicander's Theriaca* 53, cited by Monk.

366. *πλευρά*. The neuter and feminine forms, *πλευρόν*, *πλευρά*, are both in use. Elmsley thought only the neuter to be employed in the plural by the tragic poets; but Hermann on *Ajax* (1389 of his ed.) has shown the contrary.

367, 368. These lines are parodied by *Aristoph. Acharn.* 893, 894, where *Dicæopolis* thus addresses the eel from *Lake Copais*, which a *Bæotian* brought him during his peace with the enemy:

ἄλλ' ἔσφερ' αὐτήν · μηδὲ γὰρ θανών ποτε
σοῦ χωρὶς εἶην ἐντετευτλανωμένης.

“But bring it in. Not even when dead may I
E'er be deprived of thee,—dressed up in beet-sauce.”

371 – 373. For *τάδε* which anticipates *γαμεῖν*, comp. v. 36. — *γαμεῖν*, fut. infin. for *γαμέσκειν*. But the present infinitive is here admissible. — *μὴ γαμεῖν ἄλλην γυναῖκα ἐφ' ὑμῖν*, *that he will not marry another wife while you are alive*. Comp. *Alciphron. i.* 11, *φεύγειν ἐπὶ τέκνοις καὶ γυναξίν*, *to go into exile with children and wives living*; *id.* 3, *ἐπὶ παιδίοις ζῶντες*, *living with children alive*; where see *Bergler's* note. *τελευτᾶν ἐπὶ παισίν*, *to die and leave children*, is a common phrase. Here *ἐπὶ* denotes condition or circumstance, something like *with*; and *οὖσιν* is perhaps understood.

376. *φίλον γε δῶρον*. “*Hujusmodi additamenta fere γε sibi sumunt, idque potius post primam vocem quam pos secundam.*” Elmsley on *Medea* 1362.

378. The first *γέ* = *yes*, or *indeed*; the second emphasizes *σοῦ*. *γέ* is often thus repeated in the same sentence. But Monk and Elmsley prefer *πολλή μ' ἀνάγκη*. See Hermann on *Trachin.* 294.

383. *οἱ προθυήσκοντες*. A single female speaking of her self, or addressed in the plural, and a chorus of women speaking of itself, may use the masculine. *Mt.* § 436. 4. — For the phrase in this line, which is the same as *ἀρκεί ἡμᾶς προθυήσκειν σοῦ*, see *Mt.* § 297, and v. 1147.

386. *ἀπωλόμην*. The aorist applied to future time expresses the certainty of the event. To the mind of the speaker it is so real, that it is conceived of as having actually occurred. *ἀπωλόμην* is often so used. We employ the present for this purpose in English; e. g. “If you do that, you are ruined”; “You are a dead man, if you stir.”

387. *οὐδὲν ἂν λέγοις ἐμέ*, *call me nothing*. This is said in allusion to *γύναι* of v. 386. *λέγοις ἂν* is a mild imperative.

391. Wüstemann thinks that the poet, by the elided word *χαῖρ'*, represents the expiring state of Alcestis, who could only half utter her last farewell. This is doubtful.

393. *μαῖα*, like our “mammy,” is addressed both to a mother and a nurse. It is, however, a dignified word. The earth is called *γαῖα μαῖα* by *Æsch. Choëph.* 45.

400. *ὑπάκουσον, ἄκουσον*. “Notandum est verbum simplex composito ejusdem significationis subjectum. Cujusmodi repetitiones apud tragicos satis frequentes sunt. Eurip. *Heç.* 168, *ἀπωλέσατ' ὠλέσατ'*. *Orest.* 181, *διοιχόμεθ' οἰχόμεθα*. *Medea*, l. c. *κατείδετε εἶδετε*.” Elmsley on *Medea* 1219.

403. *πιτνών*. It is much disputed whether *πιτνέω*, with a second aorist *ἐπιτνον*, existed, or *πίτνω*, imperf. *ἐπιτνον*. The latter is held by Elmsley on *Heraclid.* 77, *Medea* 53, and by Dindorf and others. Comp. Matthiæ on *Medea* l. c. But Hermann on Elmsley's *Medea* l. c. and elsewhere, and Buttman (Largest Gram. voce *πιτν.*) contend for *πι-*

τρέω ; although the last concedes that πίτνω also was in use. There are more than eighty places where this word and its compounds occur in Pindar and the tragic poets, to whom it is almost confined ; and some of them clearly prove that ἐπιτνον, πιτνών have an aorist sense. Thus προσπιτνοῦσα is an aorist participle, v. 183. Alcestis did not *kiss* the bed *while falling*, but *after she fell*. The same is true in v. 164, for which comp. Orest. 1332, *ικέτης γὰρ Ἑλένης γόνασι προσπεσὼν βοᾷ*, not *προσπίπτων*. In the present line also, I would write *πιτνών* ; but in v. 1059, *πιτνεῖν*, denoting a continued state, is a present. — νεοσσός. This word is sometimes applied to children by the tragic poets. Comp. Androm. 441 ; Iph. in Aul. 1248. — The middle καλοῦμαι means, *I call to me, call to come to me*.

404. τήν οὐ. Hermann reads τήν γ' οὐ. No MS. has γε, and the style without it is more unstudied, and better suited to the abruptness of grief. So in substance Klotz in Jahn's Jahrb. for 1837, p. 295.

407. ματρὸς depends on λείπομαι, which takes a genitive, both in the sense of *I am forsaken by, deprived of*, and also when it means *I fall short of, fall behind*. — μονόστολος = μόνος. Comp. the note on v. 428, and Phœniss. 742. Its proper sense is, *journeying alone*, like οἰόζωνος, Soph. Œd. R. 846.

412. νυμφεύω in the active is used of the bride, the bride's parents, and the bridegroom. The last of these senses is not noticed by Passow. It is found in Medea 625, Ion 819.

413. τέλος γήρως. Not *the extreme*, but *the full time*, or, as Monk renders it, *the period of old age*. So τέλος ἡβης, . τέλος θανάτου.

421. προσέπτατο. The tragic poets are fond of using this word metaphorically to denote *sudden* or *unexpected approach*. Comp. Prometh. 115, 555, and 644, in which last passage it is spoken of the entrance of thoughts into the mind.

423. ἀντηγήσατε. Not *per vices canite*, but *sing in response* to me. Thus ἀντίψαλμοι φθαί, Iph. in Tauris 179, are *songs sung in response* to Iphigenia. Comp. Supplices 800.

424. The hymn addressed to the implacable god below was the wail for the dead. So the παρὰ νύχιοι γόοι, Eurip. Electra 141, are called the μέλος Ἀΐδα; and Adrastus calls his wail for the chieftains, Supplices 773, Ἀΐδου μολπὰς. παιάν, properly a cry for aid sent to Apollo, a hymn of victory in his honor, is often used in a more general sense to denote any hymn.

426. Monk reads πένθους with one MS.; and κοινοῦσθαι ordinarily governs a genitive. But it takes an accusative in Ion 609, cited by Matthiæ, as μετέχειν, μεταδιδόναι, sometimes do; and this, being the more unusual construction, is not likely to have arisen from the other.

427. ξυρήκει, razor-edged, keen, actively; but cut by a razor, cut smooth, passively, as here.

428. μονάμπυξ = μόνος, from ἄμπυξ, the band around a horse's brows. "Compound adjectives," says Mt. § 446, Obs. 3, "are often employed to make the language more sonorous, one part of the compound being alone regarded," i. e. in the lyric and tragic writers. But such compounds are often far from being unmeaning, and present to the mind, like the noble epithets of Homer, a vivid picture in a single word.

429. Barnes on this line quotes Herodot. ix. 24, where Mardonius and his army are said to have sheared their horses and beasts of burden, on occasion of the death of Masistius. So also, when Pelopidas died (Plutarch. in Vit. § 33), the Thessalians and their allies are said κείραι ἵππους, χείρασθαι δὲ καὶ αὐτούς. And when Hephæstion died (Plutarch. in Vit. Alex. § 72), Alexander ordered that all the horses and mules should be sheared, and — what is quite apposite to this place — αὐλοὺς κατέπαυσε καὶ μουσικὴν ἐν τῇ στρατοπέδῳ πολὺν χρόνον.

434. ἀξία τιμῶν. Comp. the construction in v. 1060. τιμῆς is the easier and less probable reading.

436. εἰν, epic for ἐν, is very rare in the tragic poets. Comp. Antig. 1241.

444. πῶρεύω here takes two accusatives. Comp. Soph. Trach. 559, ὃς τὸν βαθύρρουν ποταμὸν Εὐήνον βροτοῦς μισθοῦ πόρευε χερσίν. The accusative of the place often has διὰ after this verb. — The close of this sentence applies only to Charon, and not to Pluto, but what is said of Charon, by the figure zeugma, readily suggests that which the poet, studious of brevity, intended to have understood of Hades.

446. The lyre or "shell" is called ὀρεία, from the tortoise being found upon the mountains. Monk cites from Hom. H. in Merc. 42, ὀρεσκόιο χελώνης. — In the next line ἄλυροι ὕμνοι is *carmina epica*. (Hermann.) The poems in epic verse were not sung, but recited by a rhapsodist holding a branch in his hand.

448–452. The MSS. have κύκλος, and ὦρα or ὥρα. Scaliger read κυκλὰς ὦρα, and this conjecture, approved by Hermann, Dindorf, and others, gives an easy construction, σελάνας being absolute. Monk objects to this, that the word κυκλὰς is unknown to the early poets, and with him agrees Matthiæ. κύκλος governs σελάνας according to the reading of the MSS., and ὥρα, which is then necessary, takes μηνός. The sense is, *When the circle of the moon remaining all night in the sky returns at the season of the Carneian month.* The Carneia was a festival in honor of Apollo, begun on the seventh day of the Spartan month Carneius (in August), but a short time after the Olympian games, and held for nine days. A part of the solemnity consisted in erecting nine tents, in each of which nine men dwelt, who represented most of the *obæ* or *phratriæ* of Sparta. The musical and other contests at this festival were famous in Greece. See Müller on Orchomenus (p. 327, in the German), and Clinton's Fasti on the years 480, 418, B. C.

455. See v. 536.

457. τεράμνων. Hesych. explains τέρεμνα by οικήματα. τέραμνα or τέρεμνα occurs eight times in Euripides, but is scarcely to be met with in any other of the early poets.

459. ποταμία, as *rowing over Cocytus*, νεπτέρα, as *pertaining to the infernal world*. These two epithets refer artificially to the two preceding lines.

460. φίλα is a superlative in sense, and the genitive following it shows that the person spoken of is eminent in her class. It is joined with a superlative in Hippolyt. 848, & φίλα γυναικῶν ἀρίστα τε. — μόνα here denotes *the only one of its kind, excellent*, and the genitive must be thought of with it also.

461. αὐτᾶς. The reflexive pronoun of the *third* is often used for those of the *first* and *second* persons.

462. ἀμείψαι. See v. 46.

464. λέχος = γυναῖκα. Comp. Antig. 568.

472. οἶχει, *art gone*, the opposite of ἦκεις, *hast come*.

473. συνδυάδος. συνδυάζω, *I join two together*, is especially used of *marrying*, and συνδυασμός, according to Pollux iii. 44, and Hesych., answers to γάμος and συζυγία. συνδυάς, a word hardly to be met with elsewhere, ought to be synonymous with σύζυγος. It is best taken, not as an epithet of ἀλόχου, but as a noun, like σύζυγος in vv. 314, 342. The meaning is, *May it be mine to have such a partner for my beloved wife*. — τὸ γὰρ = τοῦτο γάρ.

476. Hercules enters, on his way to Thrace, expecting to be entertained by his ancient host Admetus. Finding him in affliction, he inquires the cause, and is deceived as to the person mourned for, and to be buried. Admetus, perceiving his mistake, promotes it still more, from an unwillingness to drive a guest from his doors. Hercules enters the house therefore, and is shown into a retired apartment, where he is feasting, while the funeral arrangements are going on. 476 – 567

The Chorus praises the hospitality of the king in an elegant song, 568 – 605.

A fault of this scene is, that Hercules is singularly stupid in not understanding that Alcestis is dead, and seems to let himself be deceived for the poet's purposes.

κωμηται, *members of the κῶμαι, villagers* dwelling in scattered hamlets, whose king lived in the πόλις. A κῶμη was also a *ward* of Athens, and κωμηται were *members of the same ward*, and hence *neighbors*, γείτονες, as Suidas explains the word. It has according to Monk and others this meaning here; but what can be the sense of *neighbors of the Pheræan land*? The words cannot fairly mean Pheræans living in the neighborhood of Admetus.

482. καὶ ποῖ. Monk reads ποῖ καί, according to Porson's rule, Phœniss. 1373, that καὶ after interrogatives is a simple copula, *and*, but before them makes an objection like *but*. No change is needed. See v. 142, note. — προσζυγῆναι πλάνῳ, *to be yoked with, bound to, obliged to go upon an adventure*. So συζυγῆναι is joined with συμφορά, Hippolyt. 1389; and with δαίμων, Androm. 98.

483. See v. 67.

487. Of the two readings ἀπειπεῖν τοὺς πόνοὺς and ἀπ. τοῖς πόνουις, the former, which means *to renounce or refuse to go on with my labors*, has much less manuscript authority than the other, which means *to give out, or flag* in undergoing them. In the former case οἶόν τε refers to the outward necessity of obeying Eurystheus; in the latter, to the moral necessity lying in his own courage and will. This latter thought seems not natural here, and I therefore read πόνοὺς, with Hermann, Witzschel, and others.

489. See the note on v. 256.

490. See v. 72.

493. εἰ μὴ γε, *nisi forte*; Pflugk: literally, *it is easy, unless at least*; where γε restricts what had been said to one particular case.

496. αἵμασιν, *with spots of blood.*

498. Θρηκίας πέλτης ἄναξ, *rex populi peltis armati*; Hermann. πέλτη stands for πελταστής, as ἀσπίς for ἀσπιδοφόροι, δπλα for δπλῖται. The *pelta* was originally a Thracian weapon, and the epithet is added, on account of the gold mines of Southern Thrace, at Scape Hyle, (in which at our poet's time the historian Thucydides was an owner,) and at Crenidæ, near the site of Philippi. ἄναξ has been taken by Monk and Wakefield in the sense of δεσπότης. The former compares κώπης ἄναξ, Æsch. Pers. 370 (378), to which he gives the sense of *remex*; but the phrase means *captain of oarsmen*, captain of a ship. The latter cites from Ovid, Met. xiii. 2, "clypei dominus septemplicis Ajax." I formerly adopted this interpretation, and ἄναξ may certainly be thus taken. We have, e. g., κώπης ἀνακτας, Cyclops 86, plainly *oarsmen*; μῆλων ἄναξ, Hom. Odys. ix. 440. And the expression ζάχρυσον πέλτην occurs in its literal sense in Rhesus 370. Moreover, if πέλτης is metonymically used, there seems to be something strange in the epithet ζαχρύσον, applicable not to the army but to the weapon. But nevertheless the scope of the passage seems to require the sense first given. Diomedes had an army ready to oppose Hercules.

499. τοῦμοῦ δαίμονος πόνον, *a task such as my genius or fortune allots me*, such as it has been my lot to meet with. Comp. Soph. Ajax 534, πρέπον γέ τῶν ἦν δαίμονος τοῦμοῦ τόδε.

500. πρὸς αἶπος ἔρχεται, i. e. *brings me into arduous undertakings*. αἶπος is properly *a steep place*.

501. Several of the best MSS. read οὖν ἐγείνατο for the vulgar οἷς. The attraction of the relative is now and then neglected by the best writers.

502, 503. Other authors make Lycaon a son of Neleus, whom Hercules slew in his attack upon Pylos. Cycnus challenged Hercules as he was going to Trachis in Thesaly. They fought in Apollo's sacred plot, not far from the

scene of this play, near Pagasæ, and the combat forms the subject of Hesiod's "Shield of Hercules."

507. *καὶ μὲν*. These particles occur repeatedly when a new character comes upon the tragic stage. Comp. vv. 611, 1006, and see Elmsley on *Heraclidæ* 119. They may be rendered *and sure*, or *but indeed*, with a tone of surprise. Sometimes *ὁδε μὲν* without *καὶ* is used on such occasions. — *ὁδ' αὐτὸς πορεύεται*, *Here (Admetus) himself is coming*.

511. *θέλοιμ' ἄν*, sc. *χαίρειν*. — *εὖνον δ'*: here *δέ*, which two MSS. have, expresses the opposition between the clauses: *θέλοιμ' ἄν* is as much as to say, that it was not well with him; *but* he knew that Hercules wished him well.

512. *τί χρήμα; wherefore?* a phrase of which Euripides is fond. Comp. *Heraclidæ* 634 (Elms.), *τί χρήμα κείσαι; cur jaces?* — *πρέπεις, why art thou conspicuous, why dost thou show thyself or appear?* The sequence of meanings in *πρέπειν* seems to be, — 1. to be *prominent* or *conspicuous* to *appear* or *seem*; comp. v. 1050; 2. to be *seemly* or *suitable*, to *become*, the common signification of *πρέπει*; 3. to be *suitable to*, to be *like*; comp. v. 1121. Buttmann, (*Lexilogus*, No. 8,) departing from the received explanation of *πρέπεις* here, makes it active in the sense of *σημαίνεις*, and governs *τί χρήμα* by it. But this verb does not, I believe, elsewhere take an accusative in the tragic poets, except when it is used impersonally; and the answer, if the text of the next line is right, shows that a reason was asked.

520. *εἶπας*, sc. *τὸν μῦθον*, or *τοῦτο*. The sense is, *Did you say this, she being dead or yet alive?* — Another reading, *περὶ* for *ἔτι*, adopted by Monk and Matthiæ, seems to have proceeded from some copyist who sought to introduce an easier construction.

523. By the reverse of the ordinary *attraction* in Greek, the noun is sometimes put in its relative's case. K. § 332. 7; Cr. § 752; Soph. § 175. 2.

525. See v. 2.

526. τόδε, sc. τὸ καθαρῆν, τὸν θάνατον αὐτῆς. Wakefield conjectured τότε, which Elmsley likes, but thinks ἐς τότε an expression used only by later writers.

527. ὁ μέλλων, sc. θανεῖν. The sense is, that one who is about to die, or is on the eve of death, is the same as dead.

528. νομίζεται, sc. εἶναι : *are thought to be* different. — τό τ' εἶναι καὶ τὸ μή. Comp. Soph. Electr. 885, note. τε καὶ sometimes unite entire opposites, where we should use only *and*, not *both and*.

533. Comp. v. 333.

536. εἴθ' εὗρομεν, *I wish I had found*. Comp. v. 1102. εἰ γὰρ τοσαύτην δύναμιν εἶχον, *I wish I had* (i. e. now) *so much power*, v. 1072 ; εἴθ' ἐπ' ἐμοὶ μὲν εἴη, *I wish it could depend on me*, v. 455. See also vv. 92, 719. These examples are adduced, to show that εἴθε, εἰ γάρ, with an aorist, express a wish as to something actual, but past ; with an imperfect, usually as to something actual and present ; and with an optative, as to something possible and future.

542. Here a short syllable in one word is lengthened before a mute and liquid in another, which ordinarily make no position. Comp. vv. 529 530. Porson and other English scholars deny that this is admissible, and alter the verse : Elmsley, on Medea 1224, note *u*, inserts *τε* before παρά.

546. τῶν δωμάτων ἐξωπίους ξενῶνας. In the more splendid Greek houses, there were structures apart from the body of the house for the accommodation of guests. Vitruvius says (vi. 7), "On the right and left (of the *andronitis* or men's apartments) there were smaller houses, having their own doors, eating-halls, and convenient chambers." — "Between the peristyles (of the *andronitis*) and these two guest-houses are passages called *mesaulæ* on account of their lying between two courts."

548, 549. ἐν δὲ κλήσατε = ἐγκλήσατε δέ. — θύρας μεσαύ-

λούς. By these words the poet is usually supposed to mean *the door between the men's and the women's apartments*. Such a door there undoubtedly was, and it is often spoken of. See Valesius on Harpocrat. *voce αἰθλίου*; Matthiæ on Medea 135; Schneider's Epimetrum to Xen. Mem. iii. 8. 9. But if the guest was in remote quarters, from which there can hardly have been any communication with the female apartments, this door cannot have been intended. We are rather to suppose, that the poet had in view a door in the *mesaulus*, or passage between the *andronitis* and the *ξενών* spoken of by Vitruvius, as above, the closing of which would prevent the guest from hearing the lamentations of Admetus and his men.

559. *ξένου* is related to *τοῦδε*, as a predicate to a subject. The sense is, *I have him, or gain him for my host*.

560. *διψίαν*. An epithet copied after Homer's *πολυδύψιον*, which denotes either the fabled state of the Argive plains before Danaus discovered springs, or rather the exposure of the upper part of the plain to drought. Pausanias (ii. 15) says, that Neptune caused all the water of the country to disappear, after it had been adjudged to Juno; on which account neither the Inachus nor any other of its rivers have any supply but from the rain; and in summer all its streams are dry except those in Lerne. "The upper part of the Argive plain," says Colonel Leake, ("Travels in the Morea," II. 367,) "is unproductive, from a deficiency of moisture; and a great part of the lower, from a want of drainage."

561. *πῶς*, Lat. *cur*.

565. *τῷ* = *τούτῳ*, Hercules.

568 – 577. *ἐλεύθερος*, *liberal*. — *ἀνδρός* is perhaps emphatically used *of a man*, as contrasted with a god. — *σέ τοι*. *τοι* is often put with emphasis after the personal pronoun. Comp. Soph. Electr. 624, 1445. — *σοῖσιν ἐν δόμοις*. By a negligence, pardonable as causing no obscu-

rity, the person is changed, and Admetus is addressed instead of his house. — ποιμνίτας ὑμεναίους. “Carmina pastoralia ad quorum cantum greges pascuntur, vel dispersi convocantur.” Wüstemann. Another explanation is given by Ælian, De Nat. Animal. xii. 44, ἀδλημα ὅπερ εἰς ἔρωτα ἐμβάλλει.

578–587. βαλῖαι = καταστικτοί, *spotted*. Comp. “lynces variæ,” cited by Monk from Virg. Georg. iii. 264. — δαφουός. An epic epithet of lions, jackals, dragons, and indicative of color; as Iliad ii. 308, δράκων ἐπὶ νῶτα δαφουός, shows. Its primitive, φουός, is similarly used; but both words also denote *bloody, cruel*. Comp. Prometh. 1022. — βαίνουσα πέραν, *passing beyond, going out of*.

588–596, τοιγάρ, i. e. *on account of the favor of Apollo*. — πολυμηλότατα. “The numerous flocks on the heights around Káprena and Kanália illustrate the epithet πολυμηλότατη bestowed upon Boebe by a dramatic poet who was a careful observer of manners and topography.” Leake, North. Greece, IV. 431. The same traveller describes this lake as lying in a hollow embraced by parts of Mount Pelion, and as chiefly dependent for its water upon the overflow from the Peneus passing through the Lake Nessonis. — καλλίναον. This epithet, like καλλίρροος, is elsewhere used of fountains and rivers, not of lakes. Does it point to the water moved to and fro by the winds? — ἀρότοις. The order is, τίθεται ὄρον ἀρότοις . . . τὴν αἰθέρα Μολοσσῶν. αἰθήρ, here *clime*, is sometimes used in the feminine by the poets. — ἀμφὶ ἀελίου κνεφαίαν ἱππόστασιν, *towards the dark stopping-place of the sun’s horses*, i. e. the west. This phrase occurs in frag. Eurip. Phaëthon (No. 1 Matth.). ἀμφί, here, like *about*, properly means *in the region or quarter of*. — Euripides uses a poet’s license in stretching the realm of Admetus across Thessaly. Homer confines the domains of his son Eumelus to Pheræ, Iolcos, and the land on Lake Boebeis; and this prince led to Troy the

smallest force of any of the eleven Thessalian chieftains except Philoctetes. — πόντιόν τε κ. τ. λ., *and towards the harborless coast of the Ægean Sea, he is lord of Pelion.* Here τε is irregularly used instead of δὲ after μὲν. Comp. Soph. Antig. 1096, where τε takes the place of μὲν before δέ. By a change of style, the clauses, which at first were spoken of as opposed, may afterwards be considered as conjoined; or the contrary. — ἀλίμενον. The Magnesian or eastern coast of Thessaly, under Pelion and Ossa, was exposed to easterly winds, and had no good ports. It was here that a sudden gale proved destructive to such vessels of the fleet of Xerxes as had not been drawn ashore. See Herodot. vii. 190.

600 – 605. ἐκφέρεται, *is carried or led on*, with the idea, perhaps, *of going out of* certain bounds. Comp. vv. 346, 1080, and πρὸς ὀργὴν ἐκφέρει, Soph. Electr. 628. — αἰδῶ, *reverence or respect due to strangers.* The sense is, *His generosity of nature is urged on to pay respect to a guest.* — πάντα σοφίας = πᾶσα σοφία. The aim of this sentence is, to excuse Admetus for exercising hospitality at such a time. — κεδνὰ πράξειν = καλῶς πράξειν. — For the meaning of θεοσεβῆ here, comp. v. 1148.

606. Admetus, who had gone within, returns with the corpse. His father Pheres here appears, intending to assist in burying the dead: Admetus rejects his aid and consolation, as coming from one who had placed him under the necessity of losing his wife; since she would have been spared to him, if Pheres had consented to give up his few remaining years of life. An angry discussion ensues, which is terminated by the departure of Pheres. 606 – 740.

This scene is better than many rhetorical discussions in Euripides, but is frigid, because the selfishness of Admetus is continually recalled to mind. Few will agree with Wakefield, who regards it as one of the gems of Greek literature

Monk supposes the poet to have introduced it in order that the funeral pomp, on which the choragi had no doubt lavished much expense, might stay a while on the stage before the eyes of the people. But the taste of Eurip. was none of the purest, and he loved such dialogues as this for their own sake.

ἀνδρῶν παρουσία, for ἄνδρες εὐμενεῖς παρόντες. Comp. σὴν παρουσίαν, v. 630, = σὲ παρόντα, σὸν βίον, v. 362, = σὲ ζῶντα.

608. ἄρδην, *aloft*, i. e. borne upon their shoulders. Comp. Antig. 430 — πυρά, the *grave*, not the *pyre*. Comp. v. 740, Electr. 92, and Soph. Electr. 901.

610. So Soph. says, Trachin. 874, βέβηκε Δηάνειρα τὴν πανυστάτην ὁδὸν ἀπασῶν. — The Chorus does what is here requested, at v. 741.

613. κόσμον includes both dress and *personal ornaments*, = ἐσθῆτα κόσμον τε of v. 161. Comp. v. 631. — ἀγάλματα νερτέρων, *delights of the dead*.

620 ἦτις γε, *quippe quæ*. The relatives may often be resolved into demonstratives or personal pronouns and a causal particle. γε throws an emphasis upon ἦτις.

627. This became a proverb according to Aristides, cited by Musgrave: τὸ τῆς παροιμίας ἐρεῖς, — ἡ τοιαύτην χρὴ γαμεῖν ἢ μὴ γαμεῖν.

628. λύειν = λυσιτελεῖν.

630. ἐν φίλοις. Neuter, according to Wüstemann. Rather masculine, *inter amicos*, since σὴν παρουσίαν contains σέ.

633. ὠλλύμην, *I was just perishing*.

640. εἰς ἔλεγχον ἐξελθών. Comp. εἰς ἔ. ἐξιών, Soph. Philoct. 98; μολών, Œd. Col. 1297.

641. The usual idiom would omit με, and turn παῖδα into a nominative. Comp. v. 668 for a similar construction.

645. εἰάσατε, i. e. you and my mother.

646, 647. Of καὶ followed by τὲ Hermann writes, “Quum non καὶ τε, ut τὲ καί, conjungantur, apertum est,

ubi dixit καὶ μητέρα, sequi debuisse καὶ πατέρα. Sed mutat structuram, quia quicum loquitur ipse pater est, cui, quo acerbius exprobet ignaviam, sic loquitur: *quam ego et matrem, patremque adeo duco solam*. Nusquam καὶ τε, aut apud Latinos, *et que*, in dividendo conjunguntur, nisi per hujusmodi anacoluthum."

649. τοῦ καθανών, *if you had died for your son*, is added as an explanation of τόνδ' ἄγωνα.

650. Here λοιπὸς qualifies the idea expressed by the two words βιώσιμος χρόνος. It is rare that one adjective is thus the epithet of another in Greek. Comp. Medea 598, μή μοι γένοιτο λυπρὸς εὐδαίμων βίος, *may I not have an unhappy life of prosperity*.

651. The forms ἔζων, ἔζην, seem both to have been in good use; the latter being derived subsequently to the former from ἔζης, ἔζη, and ζῆ imperative, *as if* from ζῆμι. In v. 295, where this line first occurs, most of the MSS., but not the best, read ἔζην, which the Etymol. Mag. 413. 9 quotes, in order to condemn it; and in the present line several MSS. have this reading, although others have ἔζων. Comp. Buttmann on ζάω (Largest Gram. 2. 144).

652. Comp. Æsch. Persæ 295, κεῖ στένεις κακοῖς ὁμῶς. στένω ἐπὶ τινι and ὑπὲρ τινος also occur, but στένω τι or τινὰ is more common. Still another construction is, στένω σε τῆς τύχης, Æsch. Prom. 397, for which see Elmsley on Medea 1202.

655. διάδοχος, *a successor*, lit. *the receiver of any thing handed along*. Hence the propriety of its taking a genitive of that which is transmitted. Comp. Prometh. 464.

658. "Sensus est: Nec vero hoc dicere potes, contemptu me senectæ tuæ, ut vilem animam, te morti objicere voluisse." Pflugk.

661. ἡλλαξάτην. See the note on v. 272.

662. οὐκ ἂν φθάνοις φυτεύων, *you cannot be too soon in begetting*. See Elmsley on Heraclidæ 721, who remarks

that the *present* participle must be used with *φθάνω* in this sense. Comp. Mt. § 553.

666. τοῦπὶ σέ. “Monet Porsonus ad Orest. 1338, hanc phrasin interpretationem duplicem accipere, *quod in tuâ potestate est, et quod ad te attinet.*” Monk. It has the latter sense here. Comp. Antig. 889.

671. I formerly followed Monk here in reading οὐδ’ εἰς for οὐδεὶς on account of Porson’s canon respecting the fifth foot of Iambic trimeters. (See his Supplem. in Præf. Hecub. 35.) But Hermann has shown (Elementa Doctr. Metr. 2. 14. 9) that, where the pause is in the middle of the fourth foot, as it is here, such a close as οὐδεὶς βούλεται — —, — — —, is unobjectionable.

675. τίν’ αὐχεῖς, *whom do you presume.* — Two questions are here condensed into one, τίνα αὐχεῖς ἐλαύνειν; and πότερα Λυδὸν ἢ Φρύγα αὐχεῖς ἐλαύνειν. Comp. Soph. Electr. 766. — ἐλαύνειν κακοῖς, and ἐλαύνειν alone, denote *to assail with reproaches, to revile.* — This line is parodied by Aristoph. Birds 1244.

678. γνησίως, *legitimately, lawfully.*

679. In this sentence, if καὶ is made to connect ὑβρίζεις and ἄπει, the two participles must denote the same action in different tenses, and be joined with the latter verb. I should expect, too, ὑβρίζεις ἀλλ’ οὐκ ἄπει, rather than καὶ οὐκ ἄπει. For this reason I have separated οὐ ἄπει by a colon from what precedes. καὶ is *even*. The sense is, *You are very insolent in going so far as to throw out even haughty speeches against me.* The asyndeton in the next clause expresses the anger of Pheres. — οὐ βαλὼν οὕτως ἄπει, *thou shalt not, having made thy shot, simply (i. e. without more ado, impune) depart.* For οὕτως in this sense, Elmsley on Heraclidæ 375 may be consulted.

686. For the accusative following τυγχάνω, *obtain*, see Antig. 778, note. The genitive is like that following δέχομαι.

690. οὐδ' ἐγώ, sc. θανούμαι.

691. Aristoph. quotes this verse in the Thesmoph. 194, and in the Clouds 1415 parodies it thus :

κλάουσι παῖδες, πατέρα δ' οὐ κλάειν δοκεῖς ;

694. διεμάχου τὸ μὴ θανεῖν, *contended against death, used your efforts not to die.*

696. "εἶτα is often used in questions expressing displeasure, or mockery." Mt. § 603. Comp. v. 831.

698. τοῦ καλοῦ νεανίου, *the pretty youth !* or, *such a pretty youth !* The article is often used in expressions of contempt, or of admiration, having in them a demonstrative force.

699. The sense is, *You hit on a wise plan so as never to die, if you will but persuade your wife for the time being to die instead of you.* αἰ, like our *ever*, has two senses, *always*, and *at any time*. In the latter, it is joined with the article, and usually follows it immediately. Comp. τὸν κρατοῦντ' αἰ, *him who at any time rules, the ruler for the time being*, Prometh. 937. οἱ αἰ ἐπιόντες ἔθεον δρόμῳ ἐπὶ τοὺς αἰ βοῶντας, Xen. Anab. iv. 7. 23.

702. κακός. Two senses of this word are played upon here, and in v. 705, as Porson on Phœniss. 1245 and Monk remark.

706. πλείω is an absolute comparative, a certain standard being implied ; = πλείω τοῦ δέοντος, *too many*.

708. λεγ', ὥς ἐμοῦ λέξαντος. According to Matthiæ and the Scholiast, κακῶς is to be supplied, as in Antig. 1054. This L. Dindorf denies, and pronounces the sense to be, "*dic uti ego dixi: Non impedio enim.*" Pflugk makes the meaning to be, *dic me jubente et permittente*. Witzschel denies that the Greek words can take either of these last two meanings, and accepts Hermann's emendation ἄλεξαντος, which he defends by the Scholiast's gloss ἐλέγξαντος. The sense with this reading is, *dic nam refutabo te.*

713. The MSS. have *μείζον' ἄν*, which Schaefer, Matthiæ and Monk changed into *μείζονα*, because v. 714 implies that an imprecation has been uttered. But Hermann, with his wonted discrimination, says, [optatio quidem continetur verbis Admeti:] “sed non tamen delendum erat ἄν. Nam eo deletō, hæc *serio optantis* oratio esset: servato autem, *ironica* est et plena contemptiōnis: *per me licet vel Jovem vivendo superes*. Ita sæpissime veteres. Soph. Electr. 1457, *χαίροις ἄν, εἴ σοι χαρτὰ τυγχάνει τάδε*.” i. e. you can rejoice if you please, or I am very willing that you should rejoice.

717. *σημεῖα* is in the accusative, and in apposition with the preceding sentence. See v. 7, note.

723. *ἐν ἀνδράσιν*, in accordance with, or suitable for men. Mt. § 577.

724. Matthiæ considers *ἐγγελάς* as a future, like *σκεδῶ*, *σκεδᾶς*; but to take this verb in the present gives force to the sentence.

732. Acastus was the brother of Alcestis, and son of Pelias. See the notes on the Argument.

733. *τιμωρεῖσθαι*, to take satisfaction for, here governs two accusatives, as the kindred words *τίσασθαι*, *μετελθεῖν*, *μετιέναι* sometimes do. Comp. Mt. § 421.

735. Monk takes *ἄπαιδε παιδὸς ὄντος* together, as in the common phrase *ἄπαις ἀρρένων παίδων*, the adjective being put for *ἄνευ*. But this weakens the sense, to say nothing of *ὄντος*, which is a predicate, and cannot therefore suit that construction. The true sense is, *Grow old, as ye deserve, childless, though with a child living*.

737. *νεισθ'* has a future sense like *εἶμι*, and like *I am going*. — *ταὐτὸν στέγος τῷδε*, the same house with me (pointing to himself). For *ταὐτόν*, comp. Buttm. § 74. 2.

741. *σχετλία τόλμης*, unhappy by reason of thy daring (i. e. in consenting to die). The genitive in such phrases, which are common in the poets, express the origin or the

reason of the quality denoted by the adjective. Comp. *μελία πόνων*, Medea 96; *σχέτλιος παθέων*, Androm. 1179; *δείλαιε τοῦ νοῦ τῆς τε συμφορᾶς*, Soph. Œd. R. 1347. Major translates *σχελία τόλμης*, *unyielding in boldness*. But *σχέτλιος* in that sense has something of censure attached to it, while here it is used of one who is praised and pitied.

744. “*ἐκεῖ non raro dictum est de loco inferiorum.*” Monk. Comp. Soph. Antig. 76, Soph. Electr. 356.

745. *πλέον*. See v. 72. — *τούτων*, sc. *the advantages of the good* denoted by *πλέον*.

746. The Chorus, as Monk remarks, here leaves the orchestra and accompanies the funeral procession. Comp. v. 740. This is in a measure necessary to the probability of the ensuing scene, and propriety would require the Chorus to attend upon their king on such an occasion. Of the absence of a Chorus during the play, an example is found in Soph. Ajax 814, where they leave the theatre to search for Ajax; meanwhile the scene changes, he kills himself, and they reappear. Another example is afforded by the Helena, where, at v. 386, they enter into the house with Helena, and are thus kept in ignorance of the person of Menelaus after he makes himself known to the audience (v. 515 seq.).

After the funeral procession has departed, the servant who waited upon Hercules comes out of the house, and, thinking him to be acquainted with the death of Alcestis, censures him in no measured terms for his revelry at such a moment. Hercules follows, and deals out to him some bacchanalian philosophy that he had imbibed with his wine. On observing his sadness, he again searches into the affair of the funeral, and finding that Alcestis, and not a stranger, was mourned for, he reproaches Admetus with having deceived him, and himself with his revelry. Upon this he determines to wrest Alcestis from the grasp of Death, or, if that cannot be, to bring her back from Pluto's realm.

This scene is faulty because the contrast of sorrow for the loss of friends with mirthfulness, not to say revelry, is necessarily revolting; and the effect on the audience must have been painful, notwithstanding the ignorance of Hercules may have excused him in their eyes. This scene, however, is not inconsistent with the character of Hercules as conceived of by the Greeks, especially after comedy flourished. His voracity and love of wine were noted, and furnished many a joke. On the heathen principle, during the intervals of his labors, his gigantic body got the better of his mind.

755. *εἰ* is nearly the same here with *ὁπότε*, expressing with an optative repeated action in past time, and usually accompanied by an imperfect in the apodosis.

756. This epic form *χείρεσσι* is found (out of lyric passages) in Antig. 1297, and scarcely elsewhere. Monk proposes to read *ποτήριον δ' ἐν χερσὶ, ποτήρ* also being used only in Cyclops 151. For *κίσσινος* comp. *κίσσινον σκύφος γάλακτος*, Eurip. Androm. frag. 33 (Mt.).

757. *μελαίνης μητρός. τῆς ἀμπέλου*, Schol. "At tamen *nam* non *vilem* hic ab Euripide dictam putaverim." Witzschel.

758. Comp. Odys. ix. 362, *Κύκλωπα περὶ φρένας ἤλυθεν οἶνος*.

760. *μέλη* may be here a nominative, as is shown by a parallel construction, Xen. Anab. i. 5. 9: *καὶ συνιδεῖν δ' ἦν τῷ προσέχοντι πόνον νοῦν ἢ βασιλείας ἀρχὴ πλήθει μὲν χώρας καὶ ἀνθρώπων ἰσχυρὰ οὖσα*. But on the other hand *ἦν* can = *ἐξῆν*.

761. *κακῶν* depends on *προτιμῶν*, as in Æsch. Agam. 1672.

768. To stretch out the hand, as a salutation or mark of friendship for the deceased, was customary at funerals. The same usage is alluded to in Supplices 772–775, cited by Monk, where lifting the hand and addressing a deceased friend are brought together.

773. βλέπειν is often joined with a neuter adjective or a noun, which denotes the quality of the look. Comp. νᾶπι βλέπειν, *to have a mustard look*, Aristoph. Knights 631; καλὸν βλέπω, *I look prettily*, Cyclops 553. — σεμνὸν καὶ πεφροντικός, *grave and thoughtful*.

780. οἶδας. This form, which is rare, is also found Odys. i. 337, where a Schol. informs us that Zenodotus wished to read εἶδεις, but that Aristarchus did not object to the present reading.

781. πόθεν γάρ; See v. 95.

785. τὸ τῆς τύχης, a circumlocution for ἡ τύχη. Cr. § 477. — οἶ, a definite adverb, is here used for ὅποι, an indefinite one, as ὅς and ὅστις, ἔνθα and ὅπου, and similar correlatives, are sometimes confounded. In v. 640, — εἰδειξας εἰς ἔλεγχον ἐξελθὼν ὅς εἶ, — ὅς is properly used because a definite character is spoken of. But in such sentences as “I know *not*,” or “I *wish* to know *who* thou art,” ὅστις is ordinarily found, or τίς in its place.

790. πλείστον ἡδίστην. Double superlatives sometimes occur in the tragic poets, as in Medea 1323, μέγιστον ἐχθίστη γυνή.

794. οἶμαι μέν. *I should think so for my part* (μέν). Major.

795. πῖει is from πίομαι, the proper Attic future of πίνω. πιούμαι, πιεῖ is a later form. — τύχας appears instead of τύλας in most of the MSS. and is mentioned by the Schol.

797. The sense is, *The stroke of the wine-vessel's oar falling upon you shall remove you from your present sad and morose state of mind*. — πίτυλος, *the stroke of the oar*, is often used figuratively by Euripides and others; and especially denotes the stroke or influence of sudden passion or madness on the mind. Comp. πίτυλος μανίας, Iph. in Taur. 307; φόβου, Herc. Fur. 816. — μεθορμίζειν, properly, *to bring to another mooring-place or anchorage*. This word is used figuratively in Medea, 258, 443.

799. *ὄντας δὲ θνητούς, since we are mortal.* — *θνητὰ φρονεῖν, to have mortal feelings; i. e. to feel that we must soon die, and enjoy as much as possible beforehand; which is the natural feeling of a mortal, ignorant of his own immortality.* 1 Cor. xv. 32.

801. *ὥς γ' ἐμοὶ χρῆσθαι κριτῇ, at least to make use of me as judge, at least in my judgment.* *ὥς ἐμοὶ* often stands alone in the same sense. Comp. Mt. §§ 388, 545.

803. Comp. v. 228.

807. *τί ζῶσιν; how live?* A word is often repeated with *τι*, to ask for an explanation. — *οὐ κακά.* Most editors put a period after *κακά*, but Wakefield and Firnhaber (Jahn's Jahrb. for 1836, No. 4) prefer a mark of interrogation. Did the servant (vv. 751, 754, 761) believe that Hercules knew the afflictions in the family or not? It seems to me that he supposed him under no mistake. Hence, when Hercules in vv. 805, 806 shows his ignorance as to who had died, he is astonished; and it is more natural that in his astonishment he should ask a question. The answer, too, of Hercules favors the interrogative form here.

810. The sense is, *Was it not proper for me to be well treated, at least as far as a stranger's corpse was concerned? i. e. that ought not to prevent it.*

811. There are two opposite readings in this line, *οἰκεῖος* and *θυραῖος*, the former having the most authority in its favor, the other preferred by all the later editors. *οἰκεῖος* can hardly be genuine, as it supersedes all further inquiry. *θυραῖος* is ironically used, according to the Schol.; and the tone with which it was uttered leads Hercules to suspect that something has been concealed from him.

817. *ἐν δέοντι δέξασθαι, on an occasion when it was proper to receive (visitors).* Some understand *καιρῷ* with *δέοντι*, but *εἰς δέον*, of advantage, opportune, v. 1101, shows that it is neuter. The infinitive is the subject of *δέοντι*, as of *δεῖ* and *δέον* in the phrases *δεῖ δέξασθαι*, *δέον δέξασθαι*.

827. The imperfect *ἐπειθε* denotes *he endeavored to persuade*.

828. *κῆδος*, *dead body*, as being the object of *sorrow*. — *τάφον*, *burial-place*, as in v. 608 ; but in v. 96, it means *burial*.

831. Besides the reading adopted in the text, we have *καπεκώμαζον*, preferred by Monk, and *κατ' ἐκώμαζον*. The preceding imperfects seem to have caused the alteration of *κωμάζω* — which is properly used as denoting an action not fully ended — into *ἐκώμαζον*, and the other reading then easily arose. — For *εἶτα*, comp. v. 696, note.

832. *σοῦ (ἦν) τὸ μὴ φράσαι*, *it was your part*, i. e. your fault, *not to tell*. Monk and Matthiæ regard *σοῦ* as an exclamation, and the infinitive as standing absolutely ; so that the sense is, *Shame to you not to have told me !* Such a construction we have in *Medea* 1051, *ἀλλὰ τῆς ἐμῆς κάκης τὸ καὶ προέσθαι μαλθακοὺς λόγους φρενί* · *but my cowardice ! that I should even waste mild considerations upon my mind*. Comp. Mt. § 544. But had this been the turn of thought, *σοῦ* would hardly have stood alone, without some exclamatory word.

833. *πρόσκειμαι κακῷ* and *κακὸν πρόσκειται μοι* are both said. The reading *προκειμένου* is found here, but its signification, *impending*, is unsuitable to the place. In v. 551, where *προκειμένης* occurs without variant, *προσκ.* is probably to be restored. Otherwise *προκείμενος* must take the sense of *being present*, which does not seem to be admissible.

836. *ἐκ* is by attraction for *ἐν*. See, for this use of *ἐκ* after verbs of sight, the note on *Soph. Electr.* 894. — The dead were buried along the roads, just out of the gates of cities, both by the Greeks and Romans. Thus the Athenians buried citizens slain in war in the outer suburb *Ceramicus* ; and tombs border the Appian Way to the walls of Rome, as well as the street which passes through the excavated suburb of *Pompeii*.

837. *καὶ χεὶρ*. This reading of the best MSS. I now substitute for the vulgar *ψυχὴ τ' καρδία καὶ χεὶρ ἐμὴ* form a periphrase for Hercules · and hence *σέ* refers to them in the next line.

839. *Ἠλεκτρύωνος ἔγεινατ'*, the vulgar reading, is objectionable, as omitting the augment, — a license which was very seldom resorted to in trimeters, and only at the beginning of a verse. Blomfield's conjecture, *Ἠλεκτρύονος ἐγεινατ'*, has been confirmed by one good MS., and is adopted by all the later editors. Both forms of the oblique cases of this noun have manuscript authority. So, in his *Bacchæ*, Euripides has, from *Ἀκταίων, -ονος*, v. 230, but *-ωνος* and accus. *-ωνα*, vv. 337, 1227, unless *Ἀκτέωνος -ωνα* are there the true readings.

841. *ιδρύειν* taken with *εἰς* and an accusative, by a sort of *constructio prægnans*, denotes, not only *to set down* or *put in* a place, but also *to carry into* it. Comp. *στήσαι νέας εἰς Αἴγυπτον*, *to convey ships to the Nile, and station them there*; *ἐφάνη λῆς εἰς ὁδόν*, *a lion came and appeared in the way*. These examples are Passow's, from Homer.

845. *πίνοντα* governs *προσφαιγμάτων* partitively; *drinking of the slaughtered victims*. *προσφάγματα* are *victims slaughtered in front of* the tomb, or *upon* it (see *Hecuba* 41, 524, *Troades* 619), as a gift or offering to the dead, who were supposed to be fond of blood.

849. *πρὶν* without *ἄν*. Porson on *Medea* 222 says: "*Sæpe πρὶν cum subunctivo jungunt tragici, omissio ἄν, quod in sermone familiari semper requiritur.*" Comp. v. 145.

851. *αἱματηρὸν πέλανον*, *bloody libation*. *πέλανος* denotes, 1. *a cake* of meal in the solid form, used in oblations, and burnt; 2. *a thick fluid* like some libations, spoken of *honey* in frag. 13 of Eurip. Cressæ; of *foam* in madness, *Orest.* 219, *ἐκ δ' ὁμορφον ἀθλίου | στόματος ἀφρώδη πέλανον, ὀμμάτων τ' ἐμῶν*; and here of *blood*. Comp. *Rhesus* 430, *αἱματηρὸς πέ*

λαος ἡντλείτο λόγῃ. The idea of an offering is also suggested by the word in the present instance. — τῶν κάτω is in apposition with the next two words.

852. Κόρης. Proserpine, the κόρη Διήμητρος, bore that name by eminence, as Castor and Pollux among all the sons of Jupiter were especially called Διόσκουροι.

860. The Chorus and Admetus now return. Prevost asks why Hercules did not meet them on the way. But the tragic poets are not very scrupulous as to improbabilities off the stage. The scene from v. 860 to v. 961 is taken up with the laments of Admetus and the responses of the Chorus.

865. πῶς ἂν with the optative often expresses a wish. Comp. Mt. § 513.

867. Aristoph. parodies this in the Wasps 751, κείνων ἔραμαι, κεῖθι γενοίμαν, by which words Philocleon refers to the judges and the court-house.

870. ὁμηρος denotes, 1. actively *joining together*, hence *a hostage*: 2. passively *joined together*, *a partner*. The Scholiast adopts the former sense, Alcestis being a hostage for the life of Admetus, delivered over to Hades. But the sense *partner* is better, because she was torn away from him by Orcus, and because the loss of a partner is the principal subject of thought.

872–877. The text stands as elegantly emended by Hermann; viz. πεπονθῶς for πέπονθας, and νέρθε δ' for νέρθεν. The words of the Chorus and the measure are thus interrupted by the exclamations of Admetus, as in the antistrophe. By the same analogy ὠφελείς τὸ μήποτ' should be in one sentence. For this reason, and because the Chorus, when undertaking to console Admetus, would not heighten his grief, as is done in the existing verses 876, 877, Hermann suspects λυπρὸν and supplies στενάζων, i. e. *You aid not her who is gone below (by lamenting) that you shall never see her face before you.*

874. δι' ὁδύνας ἴβας. A periphrase is often made by a verb of motion with a noun and διά. Such expressions properly denote *to be in a course of, to pass through*. Comp. Soph. Electr. *sub fin.*

879. The sense here is plain, but the opinions about the construction are various. Some suppose an ellipsis of ἤ, which is "*vix ferenda*," says Schaefer (on Bos under ἤ), who there puts τί μείζον in parenthesis, which is flat. Hermann on Ellipsis and Pleonasm (Opuscula, I. 206) makes ἀλόχου depend on μείζον, construing thus: *What evil is greater in respect of losing, than a faithful wife?* This did not please its author long; for in his Notes on Elmsley's Medea, 633 (Opusc. III. 204), he construes ἀμαρτεῖν as in apposition with κακόν, thus: *To lose a faithful wife,—what is a greater evil?*

880. μή ποτε δόμους, *I wish that I had never married, and lived in this house with her.* ὄφελον, with the infinitive present, may denote either a wish that something were now happening which is not, or that some *continued action* might have been done, which was not: but with the infinitive aorist, ὄφελον expresses a wish relative to an event of past time.

883. τῆς. See v. 264, note.

887. ἀρέκτους ἀγάμους take the case of the subject of the infinitive. The tragic style abounds in instances like this; but, by the ordinary construction, they should be datives agreeing in case with a pronoun depending on ἐξόν.

895. λῦπαι φίλων. See v. 336.

897. ῥῖψαι, sc. ἑμαυτόν. Comp. Cyclops 166, cited by Monk.

900 – 902. ψυχὰς διαβάντε. K. § 241. 5; Soph. § 157; Cr. §§ 503, 648.

901. The old reading here was συνέσχευ, but as ἄν was thought to be required, Porson, Gaisford, and Monk read

συνέσχ' ἄν. To this Elmsley on Medea 416, 417, note *p* objected that *ε* is not elided in the third person singular of verbs before the particle ἄν; εἶχ' ἄν, Ion 353, being the only instance of the occurrence of this elision in the old editions. This being admitted, either Hermann's emendation σὺν ἄν ἔσχεν must be received, or συνέσχεν without ἄν can be explained on the ground that the speaker conceived of the condition (viz. throwing himself into the tomb) as being actually fulfilled. So we say in English, "*I had fainted unless I had believed to see the goodness of the Lord in the land of the living,*" for *I should have fainted*; and in Latin (Horat. Carm. ii. 17,) "*me truncus illapsus cerebro sustulerat, nisi Faunus ictum dextra levasset,*" for *sustulisset*. Comp. Hermann's note on Soph. Elect. 902, and Treatise on the Particle ἄν (i. 13. Opusc. IV. 71, seq.). As γε is of no use to the sense, and συνανέσχεν (sic) is now known to be in one MS., I prefer to admit into the text Hermann's conjecture σὺν ἄν ἔσχεν. σὺν means *together*.

904. ἐν γένει, *of kin*. Comp. Soph. Œd. R. 1016.

906, 907. μονόπαις = μόνος. See vv. 407, 428. — ἄλις = μετρίως. Comp. εἰ ἄλις ἔλθοι Κύπρις, Medea 630.

909. προπετής, properly, *falling or hanging forward, leaning over*; here *verging*.

910. Jacobs supposes an allusion to be contained in these lines to Anaxagoras, who, when he heard of his son's death, said, "*Sciebam me genuisse mortalem.*" That the poet alluded to this saying of his master under the person of Theseus in another play, we know from Cic. Tusc. Quæst. iii. 14, cited by Valckenaer, Diatrib. p. 28; but there is no certainty that he did here.

911. ὁ σχῆμα δόμων. A circumlocution for δόμοι.

913. μεταπίπτοντος δαίμονος, *now that my fortune is changing, or is different*. μεταπίπτειν is properly used of dice falling with a different face upwards.

921. εἶμεν is for εἴημεν, a rarer but equally pure form

The optative stands here in *oratio obliqua*, the words being made use of by Admetus not as his own, but as the burden of the marriage songs.

925. See note on Antig. 425 (my edition).

926. *παρά*, *during*.

931. "Intelligendum est *φιλίαν*: *multis jam solvit mutuum amorem mors uxoris*." Hermann.

949. Here *οἶαν* may be translated as if it were *ὅτι τοιαύτην*, and *they* (the servants who were pointed at) *lament that they have lost such a mistress*. *δεσπότιν* follows *στένωσιν*, by being attracted out of the subordinate clause. It is common for *οἶος* to follow in this way verbs of lamenting, pitying, and the like. Comp. Xen. Cyrop. vii. 3. 13, *κατακτείρων τὴν γυναῖκα οἶου ἀνδρὸς στέροιτο, καὶ τὸν ἀνδρα, οἶαν γυναῖκα καταλιπὼν οὐκέτ' ὄψοιτο*.

951. *γάμοι* some render *conjuges*. Why not rather *nuptia*, wedding-feasts, since *γάμοι* is *conjux*, but not, I believe, *conjuges*; and the other sense agrees better with *δμλος*.

952. Monk cites from Æsch. Persæ 123, *γυναικοπληθὴς δμλος*.

960. *κυδίων*, comparative of *κυδρός*, occurs but twice in the tragic poets, here and in Androm. 639. Its proper meaning, *more glorious*, seems to have been generalized into *more to be prized, better*. *κύδιον, κρείττον, αἰρετώτερον*, Hesych.; *κυδρός, τοῦτ' ἔστιν ἀγαθός, τίμιος*, Etym. Mag. After this comparative τοῦ τεθνάναι is to be supplied.

961. *κακῶς κλύοντι, male audienti*. Comp. v. 726.

962. The sense is, *I have soared both in song and in lofty speculations*. *μετάρσιος* points at speculations about *μετέωρα* or celestial phenomena, which were then a principal part of philosophy. This is spoken, as the Schol. remarks, rather in the character of the poet than of the Chorus.

964. *λόγων, discourses* of a philosophical nature.

967–969. *σανίδες, tablets of wood*, fabled to have been preserved near Mount Hæmus. Comp. the Schol. on Hecuba

1243 (ed. Matthiæ). — τὰς, the article used as a relative. Among Attic writers only the poets do this, and that not in the masculine or feminine nominative. — Ὀρφεὶα γῆρυς is, according to Monk, a circumlocution for Orpheus. But there ought to be a reason for each particular circumlocution, and especially for so rare a one. It would not do to put Ὀρφείος ποῦς in its place. That reason is found in the fact, that the words inscribed on the tablets proceeded from the voice of Orpheus as well as from his hand.

972. ἀντιτέμνειν properly denotes *to cut a root as a specific against disease, to furnish a medicine*. So also ἀντίτομα are *specifics, especially simples*.

973. The sense is, *There is no approach to the altars of the goddess (Necessity) alone*.

975. κλύει σφαγίων, i. e. *hears the prayers with which the victims were offered up*.

978. ὃ τι νέυσθ. See v. 76.

980. This nation was called Χάλυβοι, as here, (comp. frag. Eurip. Cret.,) or more usually Χάλυβες, for which comp. Prometh. 715.

982. ἀπότομος. See v. 118. — The sense is, *Nor hast thou any shame for thy harsh spirit*, i. e. thou art inflexibly stern. Comp. αἰσχύνῃ τῶνδε, *shame for*, Soph. Electr. 616.

983. καὶ σ'. Admetus is now addressed. The change of person is the less abrupt, as it occurs at the beginning of a new strophe.

985. Comp. Eurip. Dict. frag. 1 : δοκεῖς τὸν ᾄδην παῖδ' ἀνήσειν τὸν σὸν, εἰ θέλεις ἀεὶ στένειν ;

989. σκότιοι, Schol. νόθοι. He quotes from Iliad vi. 24, σκότιον δέ ἐ γείνατο μήτηρ. But Hermann translates σκότιοι φθίνουσι more correctly by *ad Orci tenebras abeunt*. σκότιοι = ἐν σκότῳ, ὅς ὥστε ἐν σκότῳ εἶναι.

994. κλισίαις. Schol., οἴκοις. And Wakefield says, that it is indifferent whether we translate this word *house* or *bed*. This would be true if ζεύξασθαι γυναῖκα λέχει were not a

natural and ordinary expression. Comp. Ion 900. I doubt if the other, ζεύξασθαι γυναῖκα οἴκῳ, were ever used. κλισία has this sense of *bed*, or *place for lying down*, in Iph. in Taur. 857, εἰς κλισίαν λέκτρων δολίαν.

995. φθιμένων νεκρῶν, *the dead that have wasted away*, whose existence is no more manifested to men, like that of the δαίμονες.

1000. δοχμίαν κέλευθον, *obliquum callem*. "Intellige semitam quæ de via publica ad sepulcrum ducit." Wüstemann.

1006. In the ensuing scene, Hercules, having forced Death to yield up his prey, brings back Alcestis veiled, and, that the poet may produce an effect by contrast of situation and by surprise, pretends that she is a prize just won in the games, and requests Admetus to keep her in his house until his own return from Thrace. After many objections, Admetus consents to admit her, and even to lead her in by the hand; when her veil is taken off and the discovery is made. The veil is not mentioned, but may be inferred from vv. 1050, 1124. This scene is well managed, but essentially comic, as it ends in producing a pleasant surprise.

1009. ἔχειν μομφὰς ὑπὸ σπλάγχνοις, *to keep blame within his breast*, sc. concealed.

1015. Of ἐλειψάμην Matthiæ says, "Nec in Sophocle nec in Euripide hac significatione legere me memini, multo minus in forma media." But he forgot Ion 1032, ὅταν σπονδὰς θεοῖς μέλλωσι λείβειν. And as σπένδω is used both in the active and middle, when spoken of libations, so may λείβω be used, denoting, *I make my libations*.

1023. πράξας δ' ὃ μὴ τύχοιμι, *but if I fare in a way in which may I not chance to fare*, i. e. *if I suffer what I hope I may not*. Supply πράξας after τύχοιμι. — νοστήσαιμι γάρ, *for may I return*.

1029. νικῶσι τὰ κοῦφα, sc. ἀθλα. "Notum est Græcos dixisse νικᾶν μάχην, ἀγῶνα, ἀθλον." Monk. Wüstemann re-

marks that τὰ κοῦφα τοῖς νικῶσι is a rare collocation for τοῖς τὰ κοῦφα νικῶσι.

1037. ἐν ἐχθροῖσι τιθείς, *putting among enemies, counting as an enemy*. Matthiæ and others read αἰσχροῖσι, which has some MS. authority. The sense would then be, *not counting the sad lot of my wife among things to be ashamed of*. But this is not a natural thought, particularly as Hercules, when he first came, knew of the measures relating to the death of Alcestis.

1040. εἰ του. So the best MSS. The old read εἴπερ, *siquidem*, gave no good sense.

1050. πρέπει, *appears*. See v. 512.

1051. ἐνοικεῖν is sometimes transitive, as τῇδ' ἐνοικήσεις πόλιν, Soph. Œd. Col. 1533, and often intransitive; as in Androm. 857, οὐκέτι τῇδ' ἐνοικήσω στέγη. — κατ' ἀνδρῶν στέγην. In Greek houses the men's and women's apartments were separate.

1052. ἀκραιφνής. This word, used three or four times by the tragic poets, means *unmixed, pure*. It is usually applied to things; but in Soph. Œd. Col. 1147, to persons; ἀκραιφνεῖς τῶν κατηπειλημένων, *unhurt by the threats that have been made against them*. Here it means, as explained by the Schol., ἀφθορος ἀνδρῶν.

1055. In this and the following verses, Admetus speaks, not of marriage, but of permitting her to live in the women's apartment, and in his wife's chamber. — εἰσβήσας. The first aorist and future active of βαίνω, used only in Ionic and poetic style, have an active sense, like βιβάζω.

1060. ἀξία σέβειν. See v. 434.

1063. ἴσθι ἔχουσα. Comp. v. 150. — προσήξαι, *art like to her*. Hesych. προσήικται, προσέοικε. This form, which is hardly to be met with elsewhere, follows the analogy of the Homeric word ἤϊκτο, pluperf. pass. of the obsolete εἴκω. εἴκειν meant *to liken, make like*, and the passive would thus be *to be made like, be like*.

1064. ἐξ ὀμμάτων. This reading of the best MSS. for ἀπ' ὀμμάτων is justly preferred by Witzschel, who compares Æsch. Suppl. 949, κομίζου δ' ὡς τάχιστ' ἐξ ὀμμάτων.

1065. ἔλῃς ἡρημένον, *perdas perditum*, Buchan. Schol., ἔλῃς, φονεύσης, κρατήσης. The sense is, *lest you overcome* (i. e. with grief excited by the presence of one like Alcestis in form) *me*, who have been *already overcome* with that grief.

1068. κατεῤῥώγασιν, *burst down, burst out and fall down, gush down*. The idea *down* is, however, often lost, as in the expression, γέλως κατεῤῥάγη.

1069. ὥς ἄρτι, *how but just now*.

1071. ὅστις εἰ σύ, a general remark, and rather out of place here. Hermann alters the text into ὅστις εἴσι. "Sensus est," he says, "oportet dei, quisquis veniet, dona sustinere, i. e. sive beneficus veniet, sive inimicus."

1072. See v. 536.

1075. ἂν qualifies βούλεσθαι, which here answers to the imperfect indicative with ἂν = ἐβούλον ἂν, σάφ' οἶδα.

1077. ὑπερβάλλειν, *to shoot beyond, to surpass*, is often used intransitively, in the sense *to go to excess*. ὑπερβαλ' the reading of a number of MSS., is faulty here, not only because μὴ takes a *present imperative*, but an *aorist subjunctive* (for that is a general rule, although it is in some few cases transgressed), but also because continued and not momentary action is contained in this word as much as in φέρε. — ἐναισίμως. Schol., καθηκόντως.

1079. προκόπτοις εἰ θέλεις. Where that *which is under condition* is assumed as a *matter of fact*, but the *consequence* only is *conjectured*, εἰ takes an *indicative* in the one clause, and a verb in the *optative* appears in the other.

1080. ἔρως τις. Schol., τοῦ θρηνεῖν. — ἐξάγει. ἐξ denotes *out of due bounds*, beyond my own control. Comp. ἐκφέρεσθαι, v. 601. — For the relation of this line with μ', which

many editors omit after a reading in Galen, to Porson's canon respecting the fifth foot in trimeters, see Munk's *Metres*, Amer. transl., p. 168.

1085. ἡβᾷ σοι. ἡβάσκει, the other reading, of less authority but preferred by several of the best editors, should mean, according to Mt., Monk, and Blomfield, *is growing up to its prime*, not *is at its prime*, and the word does not occur in the Attic poets.

1086. *You might say time, if to die were time*, i. e. that only can soothe me.

1088. οὐκ ἂν φόμην, *I should not think*, sc. that you said it, if I had not heard. This phrase may compare with our English one, *you cannot think*, which is often used elliptically in common life.

1089. χηρεύσει is in the second person.

1093. The accusative of a noun signifying some quality is often joined with ὀφλισκάνω to denote that *the reputation of which* is incurred, and the dative of a person is the person *in whose opinion* it is incurred. Thus ὀφλισκάνειν μωρίαν τινὶ denotes *to be chargeable with folly in any one's view*; ὁ γέλωτά τινι, *to be ridiculous in one's eyes*. κτᾶσθαι, φέρειν, and ἔχειν take an accusative in a somewhat similar sense. Comp. Antig. 924, τὴν δυσσέβειαν εὐσεβοῦς' ἐκτησάμην, *by acting piously I gained the reputation of impiety*; Soph. Electr. 968, εὐσέβειαν ἐκ πατρὸς οἶσει, *thou wilt get praise for piety from our father*; Medea 297, χωρὶς ἀργίας ἧς ἔχουσιν, *beside the indolence that they get the credit of*; Id. 218, δύσκειαν ἐκτήσαντο καὶ ῥαθυμίαν.

1094. καλῶν is future. Matthiæ supplies οὕτως ἴσθι, but οὕτως αἶνει is better understood from the preceding clause.

1095. A number of aorists, and none more frequently than ἐπῆνεσα, are used where we should use the present. See Hermann's Notes on Viger, note 162, for examples. Although the impression continues into the present time yet the mind reverts to a past time, when it first began.

1096. *καίπερ οὐκ οὔσαν, though she is no more. καίπερ μὴ οὔσαν would mean though she were no more.*

1098. Comp. v. 275, for the order of the words.

1101. *ἐς δέον πέσοι, may turn out of advantage.* See v. 817. Comp. Helena 1082, τὸ δ' ἄθλιον κείν' εὐτυχὲς τάχ' ἂν πέσοι, *but that misery may perhaps turn out fortunate.*

1103. This verse is intentionally ambiguous. Hercules means that Admetus reaps the fruits of victory with him, while Admetus thinks him to refer to taking an interest in a friend's victory.

1106. The sense is, *She ought, unless at least thou art about to be angry with me* (for so saying); *ὀργαίνειν* is neuter also in Soph. Trachin. 552, quoted by Matthiæ.

1112. Monk reads *δόμους*, thinking that the syntax demands an accusative. But see Mt. § 402, c. for examples of other verbs compounded with *εἰς*, which take an accusative or dative indifferently. Here perhaps the dative may be used *in sensu prægnañti*; the verb of motion implying not only *leading into*, but also *placing in* the house.

1117. *προτεῖναι*. The aorist, and not the present infinitive, is required here, as a momentary act is spoken of. *πρότεινε*, the reading of some MSS., was put for *προτεῖναι* by the copyists, who pronounced *αι* and *ε* alike; and from *πρότεινε*, *προτείνειν* naturally arose.

1118. *Γόργον'* is an instance of the elision of *ι* in the dative singular. The same elision in the dative plural is nowhere found in the Attic poets. Nine instances like the present have been noticed by Elmsley on Heraclidæ 693, in the tragic poets, all of which he attempts to amend, and in this passage reads *καπατόμον*, making *Γόργον'* an accusative dependent on *θιζόμενος*, which, as he thinks, may be supplied from the preceding line. But the MSS. all support the received text; the subaudition of *θιζόμενος* is harsh; and *θιγείν* rarely governs an accusative. Porson (Suppl. ad. Præf. Hec. p. 22) cites this passage in defence of the

elision, and with him agree Matthiæ (note on the place, and Gr. § 44) and others. But Hermann (Elem. p. 35, ed. Glasg.) very rationally supposes, that there may be a syn- izesis, or union in pronunciation of ι and ω without actual elision. Comp. Prometh. 680, where αἰφνίδιος, the best reading, can have but three syllables. — Γοργόνι καρατόμῳ, *the beheaded Gorgon*; but her head is meant. The sense is, that he stretches forth his hand with averted eyes, as for the Gorgon's severed head. But the words *denote* rather the beheaded Gorgon (i. e. the headless body, which would not be an object of aversion or terror) than the Gorgon's head. Lobeck, therefore (on Ajax 802, second ed.), and Witzschel propose to read Γοργόν' ὡς καρατομῶν, i. e. as if, like Perseus, I were cutting off a Gorgon's head.

1119. The MSS. connect καὶ with ἔχω, but Monk remarks, that it ought to begin a sentence; and should precede ἔχω if taken with it. It may be rendered *well then*.

1121. The sense is, *If she seems to be like your wife*. Comp. v. 512, note. Klotz (in Jahn's Jahrb. for 1837, p. 301) reads with the best MSS. σοι for σῇ, and translates, *If it seem to you (to be proper, or) to belong to the woman that you should look on her*. But how can πρέπειν mean to be proper in respect of, or towards, to be due to, or γυναικὶ alone, without a demonstrative, denote *the* woman whom I now unveil and show to you?

1125. The sense is, *Or does some heart-cutting (mocking, deceitful) joy from a god throw me out of my senses?* i. e. *Is this pleasant sight which overpowers me, produced by some god to mock me?*

1126. τήνδ' ὁρᾷς δάμαρτα σήν, *here you see your wife*. See the note on v. 24.

1128. The sense is, *This one whom you made your guest is no necromancer*.

1130. ἀπιστεῖν τύχην. τύχην, and not τύχη, appears to be

the true reading. ἀπιστεῖν τύχην is, according to Hermann, *non credere verum esse quod accidit*; ἀπιστεῖν τύχῃ, *fortune non fidere*.

1134. οὐποτε is taken with δοκῶν, not with ὀψεσθαι, which would require μή.

1135. φθόνος δέ. The Greeks held, that, when a man had an excess of good fortune, or felt unduly elevated above the condition of mortals, the gods were envious or indignant, and reduced him to the common level. The same general feeling was called νέμεσις, i. e. the assignment of the proper share, retribution, retributive anger. Nemesis, this feeling or course of providence personified, crushed the pride and greatness of men by reverses of fortune. Comp. Soph. Electr. 1466, 1467.

1140. δαιμόνων τῷ κυρίῳ. Jacobs, followed by Monk, — and by Matthiæ in his text, — reads νεπτέρων for δαιμόνων, because the Scholiast says, ἡ τῷ τῶν νεκρῶν κυρίῳ. But they seem not to have noticed, that he immediately adds φασὶ γὰρ τοὺς νεκροὺς δαίμονας, whence it appears that he read δαιμόνων, and that νεκρῶν was a mere explanation. There is then no support for the correction of Jacobs. Nor is the Scholiast in the right; for, though some philosophers may have called the *manes* in general δαίμονες, no traces of this appear, I believe, in Euripides. Matthiæ, in his notes, favors δαιμόνων, and governs it by τῷ, so that the sense is, *with that one of the deities who is lord* (in this business, i. e. who has power, εἰς Ἄιδου δόμους κατὰγειν, v. 26). Hermann adopts this construction, but with κυρίῳ supplies τοῦ ζῆν ἢ μὴ ζῆν. Whence the words supplied by him or by Matthiæ are obtained, it is not easy to see. May not the sense be simply, *with the lord or chief of the deities*, — a boastful and exaggerated description of Death? So Eurip. (frag. Aug. 3) calls Cupid ἀπάντων δαιμόνων ὑπέρτατον. Comp. Antig. 338. The nature of the case showed who was meant. κοῖραν, the reading of some good MSS. and old edd., favors this view.

1146. ἀπαγνίστηται. The sense seems to be, *before she shall have purified herself*, i. e. *offered purificatory sacrifices to the gods below*. She was polluted by the contact of death, as those were who touched a dead body. Plutarch, in his *Quæstiones Romanæ*, No. 5, says, that “the Greeks did not regard as pure, nor suffer to associate with themselves, nor allow to come to sacred places, those who had been laid out and buried for dead: and the Romans would not permit such persons to return through the door, but required them to go over the roof into the open court within the house, because almost all their purifications are performed in the open air.” — τρίτον φάος. Other kinds of pollution, excluded in like manner from the altars until the third day, or the day but one after. Comp. Tibullus, ii. 1. 11. — The poet had his own private reason for not allowing Alcestis to speak. He had, as we have seen, but two grown-up actors, one of whom was now playing the part of Hercules, having previously appeared as Alcestis, and in several other characters.

1147. δίκαιος ὢν, *being obligated, as in justice bound*, sc. εὖσεβεῖν. δίκαιός εἰμι often stands for δίκαιόν ἐστιν ἐμέ. What Hercules meant to utter is a sort of moral derived from the play: “Treat your guests well hereafter, as in duty bound to do, after what you have experienced from one of them.” To translate the words *quum sis justus*, as Hermann does, gives nearly the same sense.

1153. νόστιμον δ' ἔλθοις πόδα. There are three readings in this line, ὁδόν, δόμον, πόδα. Of these the first wears the look of an emendation, but appears in most editions, as it affords an easy sense. The second gives us a phrase without meaning. πόδα has the most authority, and the singularity of ἐλθεῖν πόδα gave rise to the other readings. This reading is defended by many similar passages, in which πόδα follows an intransitive verb of motion; e. g. ἐπὶ γαίας πόδα πεζεύων, v. 869; τειχέων μὲν ἐντὸς οὐ βαίνω πόδα,

Eurip. Electr. 94 ; οἶδε βαίνουσι ἐξ οἴκων πόδα, Id. 1173 (see Seidler on v. 94) ; ἐκβὰς τεθρίππων ὕλλος ἀρμάτων πόδα ἔστη, Heraclidæ 802 ; ἀπαλλάσσου πόδα, Medea 729. Other examples of πόδα after ἐμβαίνειν, προβαίνειν, may be found in Porson's note on Orestes 1427. Comp. Kühner, largest Gram. § 552. 7. It is remarkable that *to step*, an intransitive, adopts with *foot* the same construction, and we sometimes hear *to tread foot* also.

1154. τετραρχία. This was the division of Thessaly in our poet's day, and probably long before, having been introduced by Aleuas the Red-haired, in very early times. The same division was observed by Philip of Macedon, when he gained the mastery over Thessaly. See Boeckh on Pindar, Pyth. 10.

1157. μεθηρμόσμεσθα. This verb denotes, in the middle, *to assume* or *adopt*, in lieu of something expressed or implied. Comp. Prometh. 309, μεθάρμοσαι τρόπους νέους ; Meleagr. Epigr. cxxv. 6, ὕμέναιος σιγαθεὶς γοερὸν φθίγμα μεθαρμόσατο.

1158. οὐ γὰρ εὐτυχῶν ἀρνήσομαι. Comp. ἀρνεί κατακτάς ; *dost thou deny having slain ?* Orest. 1581. This verb more commonly takes an infinitive.

1159. These closing anapæsts are found at the end of Medea (excepting the first line), of Helena, Bacchæ, and Andromache.

METRES.

28 — 37. An anapæstic system, sc. of dimeters.

77 — 85. Anapæstic systems. V. 78 closes with a hiatus, which is not admissible in anapæstic systems, unless the speaker is changed, or for some other extraordinary reason. V. 79, as now read, is a parœmiac.

86 — 92 = 98 — 104.

Verse 1. Iambic dimeter.

2. = 1.

3. Choriamb. dimeter. (But comp. Munk, Amer. transl. p. 138.)

4. Dactylic penthemim. with basis.

⏏ ⏏ | ⏏ ~ ~ — ~ ~ —

5. The same with anacrusis. ~ | ⏏ ~ ~ — ~ ~ —

6. Dactyl. trimeter catalect. in dissyllabum with anacrusis. — | ⏏ ~ ~ — ~ ~ — —

7. Dochmius hypercatalect. — ⏏ ⏏ ~ ⏏ —

See Hermann's *Elementa*, II. 21. 12, and comp. Munk, p. 120.

93 — 97. Anapæstic verses, but not a regular system. V. 1 and v. 5, parœmiacs; the rest, dimeters. See Herm. *El.* II. 32. 13.

105 — 111. Anapæstic verses. V. 1 and v. 3, parœmiacs; v. 2, a monometer catalect., if the text is right: the rest form a regular system.

112 — 121 = 122 — 131.

Verse 1. Iambic dipody and creticus. $\cong - \cup - \perp \cup -$
Or cretic dimeter with anacrusis.

2. Ithyphallicus, i. e. trochaic tripod. $\perp \cup - \cup - -$

3. Choriambus with basis. $\perp | \perp \cup \cup -$

4. Dactyl. penthemim. $\perp . \cup - \cup \cup -$

5. Adonius with anacrus. = Soph. Œd. R. 896.

$- \perp \cup \cup - -$

6. Pherecrateus. $\perp \perp | \perp \cup \cup - -$

7. Iambic dimeter. $\cong \perp \cup - \cup \cup \cup -$

8. = 7.

9. Dochmius. $- \cup \cup \cup \cup$

10. Logædic dactyl. (one dact., two trochees, or
choriamb. dimeter catalect. See Munk, p. 90).

For the form of v. 3, comp. Soph. Ajax 195. For the hiatus after $\epsilon\chi\omega$ in the strophe, v. 9, comp. Herm. El. II. 21. 9. The dochmius in this verse of the strophe has the syllaba anceps, and hiatus in the antistrophe at the close. This verse may have been uttered in a different time and key from the rest of the ode.

132 — 136. Epode of the foregoing, like 105 — 111 with six anapæsts less. Vv. 1, 2, are regarded by Herm as a choriamb. trimeter hypercatalect.

$\perp \cup \cup - \perp \cup \cup - \perp \cup \cup - -$

213 — 225 = 226 — 237.

Verse 1. Dochmius and trochaic penthemim.

$\cup \perp \perp \cup \perp | \perp \cup - \cup -$

2. Iambic dimeter and trochaic dimeter catalect.
Called by Hephæstion, versus Euripideus.
Comp. Herm. El. III. 8. 17.

3. Uncertain. Choriamb. dimeter, or logæd. dactyl. with anacrus. $- \perp \cup \cup - \cup - \cup \cup$

4. Choriamb. tetrameter catalect., or two logæd. dactyl. clauses.

5. Two trochaic penthemim.

⏏ — — — — | ⏏ — — — —

6. Iambic penthemim. and logæd. dactyl. A verse like this is cited by Herm., El. III. 8. 25.

— ⏏ — — — — | ⏏ — — — — — — —

7. Two iammbuses, pronounced apart. — ⏏ — ⏏ —

8. Iamb. trimeter.

9. Iamb. trimeter catalect.

10. Uncertain, as is the text.

11. Logæd. anapæstic verse with iambic basis.

— — — — | — — — — — — —

12. Logæd. anapæst. — — — — — — — — — —

239 — 242. An anapæstic system.

243 — 246 = 247 — 251.

Verse 1. Logæd. dactyl. (Comp. Herm. El. II. 30. 2.)

⏏ — — — — — — —

2. Two logæd. dactyl. clauses.

⏏ — — — — — — — | ⏏ — — — — — — —

3, 4. Iambic trimeters.

252 — 258 = 259 — 265.

Verse 1. Glyconeian with anacrus. and anapæst. clause.

— ⏏ — — — — — — — | — — — — — — —

For the first part see Munk, p. 93. This verse can be variously divided.

2. Iamb. tetrameter catalect.

3. Choriamb. dimeter hypercatalect. with basis, and a logædic dactylic close. Comp. Philoot. 710, for the first part.

— — — — | ⏏ — — — — — — — — — — | ⏏ — — — — — — —

4, 5. Iambic trimeters.

266 — 272. Epode of the foregoing. For these lines, as

arranged by Herm., see his *El. II. 22. 6*. As divided in the text they are :

Verse 1. Iamb. dimeter catalect. $\sim \overset{\cdot}{\cup} \sim \overset{\cdot}{\cup} \sim \overset{\cdot}{\cup} \sim$

2. Troch. dimeter catalect. \cdot

3. Adonius.

4. Two iamb. penthemim., the first with a double anacrusis. *Comp. Soph. Ajax 717. Herm. Epitome, § 222.*

$\sim \sim \overset{\cdot}{\cup} \sim \sim \sim \sim \mid \sim \overset{\cdot}{\cup} \sim \sim \sim$

5. Dochmius. $\sim \overset{\cdot}{\cup} \overset{\cdot}{\cup} \overset{\cdot}{\cup} \sim \overset{\cdot}{\cup}$

For the hiatus and short final syllable, *comp. Herm. El. II. 21. 8, 9.*

6. Dochmius and molossus (which is read like a bacchius). $\sim \overset{\cdot}{\cup} \overset{\cdot}{\cup} \sim \sim \overset{\cdot}{\cup}, \sim \overset{\cdot}{\cup} \overset{\cdot}{\cup} (?)$

See *Seidler de Vers. Dochm. I. § 56*. The metre and text are doubtful.

7. Iamb. trimeter catalectic.

273 — 279. An anapæstic system.

393 — 403 = 406 — 414.

Verse 1. Dochmius, and troch. penthemim. = v. 213.

2. Iamb. dimeter.

3. Dochmius. $\sim \overset{\cdot}{\cup} \overset{\cdot}{\cup} \overset{\cdot}{\cup} \sim \overset{\cdot}{\cup}$

4. Iamb. dipody with a double anacrusis and creticus. *Comp. v. 269 and Soph. Electr. 207.*

$\sim \sim \overset{\cdot}{\cup} \sim \sim \mid \overset{\cdot}{\cup} \sim \sim$

Or dochmius with an anapæst preceding it.

$\sim \sim \overset{\cdot}{\cup} \mid \sim \overset{\cdot}{\cup} \overset{\cdot}{\cup} \sim \sim$

5. Dochmius. $\sim \overset{\cdot}{\cup} \overset{\cdot}{\cup} \overset{\cdot}{\cup} \sim \overset{\cdot}{\cup}$

6, 7. Two iambic tripodies. $\beta\lambda$ makes no position, according to Hermann, as in *Soph. Electr. 410.*

$\sim \overset{\cdot}{\cup} \sim \overset{\cdot}{\cup} \sim \sim \mid \sim \overset{\cdot}{\cup} \sim \sim \sim \sim$

8. Logæd. anapæst. and ithyphallicus.

$\sim \sim \overset{\cdot}{\cup} \sim \sim \sim \sim \mid \overset{\cdot}{\cup} \sim \sim \sim \sim$

9. Iamb. ischiorrhogicus. *Comp. Munk, p. 124.*

$\sim \overset{\cdot}{\cup} \sim \overset{\cdot}{\cup} \sim \sim \overset{\cdot}{\cup}$

- 10. Two dactyls.**
11. Dochmius and dochmius hypercatalect.

- ㄷ ㅌ ㄴ ㄹ | - ㄷ ㅌ ㄴ ㄹ

For v. 11, comp. Herm. El. II. 30. 4.

435 — 444 = 445 — 454.

Verse 1. Dactyl. penthemim.

2. Logæd. dactyl. (a versus Alcaicus) with anacrusis. $- \frac{1}{-} - - - - - - - - -$

- 3. Logacæd. anapæst. (two anapæsts and iambic penthemimim.)** $\cup \cup \frac{1}{2} \cup \cup - \cup \frac{1}{2} \cup - -$

- 4. Two dactyl. trimeters catalect. in dissyl. with anacrusis.**

— 1 — — — 1 — — — —

- 5. = 1.**

- ## 6. Ithyphal.

- 7. = 3.**

- 8. Two logacæd. dactyl. clauses with anacrusis.**
Munk, p. 94.

— 1 — — — — 1 — — — —

455 — 465 = 466 — 475.

Verse 1. Logacæd. dactyl. (one dact., two trochees.)

- ## 2. Pherecrateus.

- 3. Logacæd. anapæst. (two anapæsts, and iamb. dipody catalect.)** $\sim \sim \frac{1}{2} \sim \sim - - -$

- 4. = 2.**

- ### 5. Antispast. and iamb. penthemim

٠ ١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩

- 6. Logacæd. anapæst. = v. 3 of the first strophe of this ode.**

- 7. = v. 106.** Probably a short anapæstic line, and not an Ionicus a minore.

8. Logæd. anapæst. (one anapæst. and iamb. penthemim.) with basis, or logæd. dactyl. with anacrusis., ~ $\frac{1}{-}$ ~ ~ $\frac{1}{-}$ ~ - ~ - -

9. Four anapæstic spondees.
10. Dactyl. tetrameter.
11. = 10, followed by two trochees (logæd. dactyl.).
12. Antispast and troch. dipody.

~ ♀ ♀ ~ | ♀ ~ - -

569 — 578 = 579 — 587.

Verse 1. Troch. dipody (epitritus) and a logæd. dactyl. clause (three dactyls, two trochees the same as the versus Praxilleus).

2. Logæd. dactyl. with anacrusis (two dactyls, three trochees). ~ | ♀ ~ ~ - ~ ~ - ~ - ~ - -

3. Ithyphal.

4. Iamb. penthemim. and Choriamb.

~ ♀ ~ - ~ | ♀ ~ ~ -

5. = 3.

6. Logæd. anapæst. (Witzschel calls it a Glycon. with a pyrrhic for basis. But this was not allowed.)

7. Glyconic (one syllable shorter than the Glyconean at the beginning) with a trochaic *ecbasis* (Munk, p. 63, who treats of this kind of line, pp. 92, 263). ♀ | ♀ ~ ~ ~ - | ♀ -

8. Pherecratean.

588 — 596 = 597 — 605.

Verse 1. Dactyl. penthemim. with anacrusis.

2. Dactyl. penthemim. preceded by troch. dipody.

3. = 2.

4. A dactyl. tetrameter followed by a logæd. clause of one dactyl, two trochees.

5. A logæd. clause with anacrusis, followed by a smaller logæd. clause = a choriamb.

- ♀ ~ ~ - ~ ~ - ~ - | ♀ ~ ~ -

6. Creticus and dochmius hypercatalect.

♀ ~ - | - ♀ ♀ ~ ♀ -

7. Antispast. and iamb. penthemim., or creticus
and ithyphallic. $\sim \overset{\frown}{\sim} \text{—} \text{—} | \sim \text{—} \sim \text{—}$

For the last two verses see Herm. El. III. 13. 3.

741 — 746. An anapæstic system.

861 — 871, 878 — 888, 895 — 902, 911 — 925, anapæstic systems.

872 — 877 = 889 — 894.

Verse 1. Two iamb. penthemim.

$\sim \text{—} \sim \text{—} \text{—} | \sim \text{—} \sim \text{—}$

2. Antispast. and dochmius.

$\sim \text{—} \text{—} \text{—} | \sim \text{—} \text{—} \sim \text{—}$

3. Dochmius. $\sim \overset{\frown}{\sim} \text{—} \sim \text{—}$

4. Iamb. penthemim. and iamb. tripod = Soph.
Electr. 477. $\sim \text{—} \sim \text{—} \text{—} | \sim \text{—} \sim \text{—} \sim \text{—}$

This verse is interrupted by the interjections.

5. Iambelegus, i. e. iamb. penthemim. and dactyl.
penthemim. $\sim \text{—} \sim \text{—} \sim | \text{—} \sim \sim \text{—} \sim \text{—}$

6. = v. 465. Antispast. and troch. dipody.

The interjections correspond in the strophe and antistrophe, but are not here given.

903 — 910 = 926 — 934.

Verse 1. Iamb. dipody and dactyl. tetram. catalect.

$\sim \text{—} \sim \text{—} | \text{—} \sim \sim \text{—} \sim \text{—} \sim \text{—} \sim \text{—}$

2. Ithyphal.

3. Anapæstic line. (?) $\sim \sim \text{—} \text{—} \text{—}$

4. Iamb. dimeter. $\sim \overset{\frown}{\sim} \sim \overset{\frown}{\sim} \sim \overset{\frown}{\sim}$

5. = 3. $\sim \sim \text{—} \sim \text{—}$

6. = 3. (?) $\text{—} \text{—} \sim \sim \text{—}$

7. Logæd. anapæst. $\sim \sim \text{—} \sim \text{—} \times$

962 — 972 = 973 — 983.

Verse 1. Pherecratean.

2. Glyconeian.

3. = 2.

4. = 1.

5. = 2.

6. = 1.

7. = 1.

8. Glyconeian and logæd. dactyl. = Medea 650, 651. $\text{—} \text{—} \text{—} | \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} | \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

9. = v. 415. Two logæd. dactyl. clauses. In the first the arsis of the trochee following the dactyl is resolved.

$\text{—} \text{—} \text{—} \text{—} \text{—} \text{—} | \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

984 — 994 = 995 — 1005.

Verse 1. Choriamb. trimeter. and trochee. For this close of choriambic verses see Herm. El. II. 36. 3 and 10.

2. Choriamb. dimeter hypercatalect. with basis.

$\text{—} \text{—} | \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

3. Choriamb. dimeter catalect. with basis and choriambus. $\text{—} \text{—} | \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} | \text{—} \text{—} \text{—}$

4. Iamb. penthemim. and choriambus.

$\text{—} \text{—} \text{—} \text{—} | \text{—} \text{—} \text{—}$

5. Choriamb. dimeter catalect., or logæd. dactyl with anacrusis. $\text{—} | \text{—} \text{—} \text{—} \text{—} \text{—}$

6. = 5.

7. = 5.

8. Choriamb. dimeter catalect., or logæd. dactyl. with basis. $\text{—} \text{—} | \text{—} \text{—} \text{—} \text{—} \text{—}$

For verses like 3, 5, 6, 7, 8, consisting of a choriambus and a logædic close with a prefix, see Munk, pp. 132, 140.

1159 — 1163. An anapæstic system.

[ALCESTIS.]

REFERENCES

TO

HADLEY'S GRAMMAR.

Verse 5, § 577, a. — 7, § 500, c, § 502, a. — 8, § 551. — 11. Comp. § 838. — 15. Comp. § 500, b. — 16. Comp. § 698. — 24, § 678, a. — 25, *ἰερεῖ.* Comp. § 189, D. — 34, l. 2. Comp. § 556. — 37, § 809. — 49. Comp. § 547, a, c. — 52, l. 1. Comp. § 812. — 52, *μόλοι.* Comp. § 722, c. — 59. Comp. 775, b. — 73, § 866. — 75, § 587, c. — 76, § 759. — 106, § 556, § 826, a. — 110, § 514, d. — 113, § 812. For *αἷας.* Comp. § 589. — 115, *εἴτε.* Comp. 861. — 117, *ἄν* omitted. See 52. — 157, § 412, a. — 174. Comp. § 169, D. — 175, § 882. — 182, *ἄν*, § 803. — 213, § 827. — 217, § 518, b. — 255, § 547, c. — 256, § 556. — 284, *παρόν*, § 792, a — 291. Comp. § 589. — 322, § 840, *λέξομαι*, § 412, b. — 336, *ἐτήσιον*, § 488, c. — 353, § 502, a. — 356. Comp. § 514, d. — 362, *ἔσχον*, § 512, a. — 371, § 518, b. — 383, § 518, d. — *ἀρκοῦμεν*, § 777. — 387, § 722, b. — 403, § 438, 4. — 413, § 551. — 434, § 767. — 460, *φίλα*, § 559. — 461, § 672, a — 512, *τί χυῖμα*, § 552. — 593, *αἰθέρα*, § 152, p. — 620. Comp. § 815. — 662. Comp. § 801. — 679, *οὕτως.* Comp. § 795, a. — 686, § 582. — 694, §§ 838, 780, a. — 698. Comp. § 535. — 713, § 722, b. — 714, *γονεῦσιν.* Comp. 595, b. — 716, *νεκρόν*, § 556. — 733. Comp. *πράττω*, § 553. — 737, *νεῖσθε*, § 430, D, 12. — *ταυτόν*, § 234. — 755, § 749, a. —

773, § 547, d. — 780. Comp. § 409, 6, a. — 790.
Comp. 665, b. — 801. Comp. § 772. — 827, § 702.
— 832. Comp. § 592. — 841, § 618, a. — 849.
Comp. § 759. — 872. See 413. — 880. Comp. § 721,
b. — 900, § 517. — 901, *ἀν*. Comp. § 746, b. —
921, § 736. — 949, § 815. — 978, § 759. — 1029,
§ 544, a. — 1055, § 416, 2. — 1079, § 750. —
1088, § 752. — 1095, § 709. — 1112. Comp. § 605.
— 1126, § 556. — 1147, § 777. — 1153, § 544, c.

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music has been most carefully selected from the very best sources, with reference to the wants of both congregations and the choirs, by which congregations are almost universally led in the service of song. The volume is of convenient form and size, is beautifully printed in clear, legible type, on paper of superior quality, and presents an unusually handsome page.

The arrangement of the book presents some novel and decidedly valuable peculiarities. The hymns succeed each other in the order of a logical, topical plan, and are grouped into nine distinct sections, each of which is prefaced by a title-page, containing a summary statement of its contents. An index of those sections is placed at the beginning of the book, so that one can easily become familiar with its entire contents, and readily find hymns on any given topic.

For instance:—opening the book at page 85, at the beginning of the fourth section, one sees at a glance what the contents of that section are:

SECTION IV.

GOD.

THE FATHER, THE SON, AND THE HOLY GHOST.

(a.) The Being, Attributes, Works, Providence, Government, and Glory of God. Adoration.

(b.) The Incarnation: Birth, Life, Works, Passion, Resurrection, Ascension, and Exaltation of Jesus Christ.

(c.) The Holy Ghost and the ever blessed Trinity.

Each section is prefaced by a similar statement and analysis, and also by an appropriate Scriptural motto. Thus each of the nine sections has what is equivalent to a topical index of its own. Each separate page has a heading to indicate the character of the hymns beneath. Each hymn also has its own heading, which either refers to some text of Scripture which the hymn illustrates, or describes the burden of the hymn.

The first section of the book contains selections for chanting, from the Psalms, the Prophets, and the New Testament. Under this head are also several hymns, both ancient and modern, of irregular metre, but of great beauty and excellence, such as "The Alleluiaic Sequence, a magnificent medieval hymn; "Te Deum Laudamus;" the Gloria in Excelsis;" "From the recesses of a lowly spirit;" "Thy Will be Done;" Newman's

beautiful "Lead, Kindly Light," &c.; "My God, is any hour so sweet?" "When winds are Raging o'er the Upper Ocean;" and an excellent old Litany, which must become an universal favorite, "O, Saviour of the World, the Son, Lord Jesus!" Here will be found also the Decalogue, the Nicene and Apostle's Creed, the Lord's Prayer, the Apostolic Benediction, and Doxologies in all metres. The Chants themselves are all simple, and such as any choir can readily use.

The other eight sections consist of hymns and metrical versions of the Psalms. Of the Psalms there are 115 versions given. The successive headings of the sections are, "Public Worship," "Holy Scriptures," "God, the Father, Son, and Holy Ghost," "Salvation by Christ," "The Christian Life," "The Church of Christ," "Mortality and Immortality," "Miscellaneous Hymns." The book closes with carefully arranged alphabetical, topical, and textual indexes.

In the selection of the hymns, the aim of the editors was to gather up into this volume such hymns as throb with a warm spiritual life—devotional rather than didactic—in which, as in the Psalms of David, the worshiper may pour out and offer up the sacrifices of praise. The old and familiar hymns are here, and there are about forty hymns that have never been published in any other similar American collection. With the exception of two or three from the pen of Dr. Ray Palmer, and three or four which were originally written for the Sunday school, these new hymns are selected from foreign sources, and most of them are such as will speedily become popular by their great excellence.

As to the music of the Book of Praise, in the first place the old familiar tunes are collected in strong force.

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